ART & ECONOMY IN HOME DECORATION

MABEL TUKE PRIESTMAN

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ART AND ECONOMY IN HOME DECORATION

"HAVE NOTHING IN YOUR HOUSES THAT YOU DO NOT KNOW TO BE USEFUL, OR BELIEVE TO BE BEAUTIFUL."— *William Morris.*

Art and Economy In Home Decoration

BY
MABEL TUKE PRIESTMAN

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TO

MY MOTHER

WHO HAS TAUGHT ME FROM CHILDHOOD
TO LOVE AND APPRECIATE
BEAUTIFUL THINGS

PREFACE

I have endeavored in this volume to assist my reader to solve some of the various problems of house furnishing, and to induce the homemaker to think for herself as to what is to be avoided and what to be made use of.

It is really a difficult task to furnish a house properly. It requires serious thought, and a knowledge of color and harmony, and a certain refinement and simplicity of taste which are not always easy to acquire; and therefore it is well worth while to go to a little trouble to learn the best way of doing this.

In my twelve years' experience as an interior-decorator I have come across problems in house furnishing of almost every kind, and this book is the result of my experience.

Portions have already appeared in magazines, and I take this opportunity of thank-

ing the editors of *Country Life in America*, *American Homes and Gardens*, *House and Garden*, *The International Studio*, *The American Home Monthly*, and *The New York Herald* for their courtesy in allowing me to republish them.

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ART AND ECONOMY IN HOME DECORATION

CHAPTER I

Introduction

This volume is intended as a practical assistance to those of moderate incomes. It is undeniable that there exists in almost every one a sense of color value. This may be subconscious, and yet it is so much a factor in our daily lives that I have chosen color as the groundwork of my effort to point the way toward the successful decoration of the home.

In looking back over the last fifteen or twenty years we can see for ourselves that the taste of the community has improved in a wonderful way. This may partially be accounted for by the fact that magazines and newspapers, realizing what people want, try to give practical help that will be of value in the home, not only in cooking and dress-

making, but also in decoration. This they do by describing successful homes and giving illustrations of good interiors.

Perhaps nothing shows such an improvement as quality in color. At one time it was rare to find a house that was in perfect harmony throughout. Certain rooms might chance to have a good color sense, but this was more often accidental than carefully brought about. So many crude colors in draperies and carpetings were put on sale that it was difficult even for those gifted with knowledge of color to gain the best effects; but to-day we cannot make this excuse because there is such a large variety of shades of each color, and many of them are so beautiful in tone that practically any good color scheme can be evolved; so that there is encouragement to learn how to combine or oppose colors into compositions which appeal to the eye and satisfy our sense of color.

We have lived through the hand-painted craze, when nothing was safe from the would-be artist, whether in the form of a rolling-pin or a coal-scuttle. Having survived this stage, the drapery epidemic overtook us; "tidies" on

the chairs, "draperies" on the mantel, and "throws" on the furniture. Curtains of heavy texture, trimmed and looped, drained the pocket-book and were the torture of discriminating minds.

Next the bric-à-brac habit overcame us. Dreadful overmantels with cubby-holes were put on the market. They were naturally overladen with useless vases and imitation Dresden figures. There were many useful ornaments to choose as substitutes, such as beautiful jars with rich-shaded coloring, fitted with bronze vases to hold lamp oil, yet the knicknack was preferred. Such articles as clocks, lamps, inkwells, photograph frames, candle-sticks, and flower-holders can all be objects of beauty, and by being objects of beauty in themselves can take the place of so-called ornaments.

Yet we certainly have made progress in the last fifteen years. It is not so very long ago that the accepted decorations for dining-rooms were pictures of still life, in heavy gilt frames. We all remember those caricatures of fruit, of abnormal size, on dishes carefully placed on a white table-cloth, with all the

creases artfully depicted. Happily we have outgrown such decorations because our taste is better and people are beginning to think for themselves. Nevertheless, bad things do go on year after year, because people accept them. Why do most people buy highly polished furniture, which is not only inartistic, but very unserviceable? Is it laziness or poor taste? The manufacturer can just as easily make furniture with a dull finish. It is all a question of the public demand.

Again, the pillow epidemic is still in full sway. Fortunately, beautiful pillows, well-designed furniture, rugs of rich, good coloring, and artistic draperies are to be found by those who have the taste to select what is good.

Homes are apt to lack simplicity because the furnishings have been chosen without regard for one another. The pictures on the walls, the ornaments on shelves and tables, the carpets and rugs upon the floors, the draperies at windows and doors, contend, as it were, for preëminence, and defeat the effect of harmony. The accessories in a room should be subordinated to the colors so as to enhance and not interfere with the general effect.

Until this fact is understood it is impossible to get the desired results.

A law of composition persistently violated in our homes is the law of contrast. That plainness gives value to ornament in the same way that darkness adds brilliancy to light is a truth that few realize. A beautiful picture placed by itself on a plain wall surface will look infinitely better than if surrounded by a medley of insignificant pictures of a different style. Our common sense tells us not to put a heavy, rich oil painting on the same wall as a water color of soft, delicate tones.

The first step toward improving the home is, then, to do away with what is bad. There is more danger of destroying the appearance of a room by overcrowding than by bareness. We have all felt the futility of adding in order to improve. A clean sweep of all that is there, and calm, judicious consideration of what should be allowed to go back again is the only way toward reform. The questions carefully and faithfully answered should be: "Is this beautiful?" "Is this useful?" Have the strength of character not to put unnecessary ornaments back again unless they come up to

these requirements. It is a false art that takes away from the convenience and homelike feeling of a room.

A cheerless look is engendered from a poor arrangement of the furniture. Time is well spent in placing it thoughtfully with the principles of comfort in mind. An easy chair should be where the best light will fall upon its occupant, whether by day or night. The sofa should be placed in the best position for resting and reading, and not so overloaded with pillows as to preclude comfort. We cannot, we must not, blunt our artistic sensibilities by allowing in our homes any decoration or piece of furniture which cannot prove its right to be there. The question naturally arises, How am I to know what is good or bad? To some this knowledge is intuitive, and others have it not at all, but much can be gained from books on decoration. The spirit of art and the fundamental laws which govern it can be learned by reading the works of masters in art and by the application of their views to our individual needs. To those who are conscious of unsuitable and inartistic surroundings, the task is half-accomplished.

American women are so quick in grasping opportunities and imbibing the best of what is around them that if they are really conscious of a need of reform improvement will come quickly.

In Charles Wagner's book, "The Simple Life," he expresses exactly what I wish to convey. "It is very certain," he says, "that the culture of the fine arts has something moralizing, and that our thoughts and acts become impregnated at length by that which strikes our eyes. But the exercise of the arts and the contemplation of their products are privileges reserved to a few. It is not given to every one to possess, to understand, or to create beautiful things. But there is a kind of human beauty which can penetrate everywhere: the beauty which is born in the hands of our wives and daughters. Without that beauty what is the most ornate home? A cold habitation. With it the poorest home is animated and lighted. Among the forces capable of ennobling and transforming wills, adding to happiness, there is perhaps not one with a more universal usage. It knows how to make valuable by means of the poorest instruments,

and amidst the worst difficulties. When the room is small and the family purse meagre, the table modest, a woman who has this gift finds the means of causing order, neatness, and decorum to reign there. She puts care and art into everything she undertakes. To do well what one has to do is not in her eyes the privilege of the rich, but the right of all. It is for that that she employs it, and that she knows how to endow her home with a dignity and a pleasantness which the more fortunate homes, where everything is left to mercenaries, never attain."

This "human beauty" Charles Wagner speaks of is innate in most of us, and only needs development and cultivation. "Nature has put a charming art in the fingers of women." Can we not remember this and strive to make it felt in our daily lives and surroundings, by making our homes livable and appropriate to our needs? Let us avoid ostentatious display, and cultivate the beauty of harmony and simplicity.

CHAPTER II

Choosing a Color Scheme

When we are ready to decide on the color scheme of our rooms we have a very hard problem to solve. We know the liability there is to make mistakes, and yet too often we find out the fault when it is too late to remedy it.

Color should be chosen with reference to the quantity and quality of light which enters the room. A north room, as it has little sunshine, needs bright, warm treatment—yellows, reds, and golden browns—while a room with a southern exposure requires cool, light colors—blues, greens, and cool gray tones. Some shades of green can be used with good results in a southern room, but olive greens are best suited to northern exposures. This shade is apt to be brownish at night, and so must be considered both by daylight and artificial light.

The amount of daylight that permeates a

room will have an effect on the depth of color to be used, and so it will be necessary to consider all colors both in a strong light and in shadow. I need hardly add that by artificial light a room will usually be darker than one expects. Since, therefore, masses of color deepen with shadow, it is well not to have the walls too strong, but to have the strongest tone for floor coverings and furniture. The ceiling in all cases must be lighter in tone than the walls. When the tones are well balanced in this way the room is usually successful.

We need not be so hampered in our selection of colors for rooms that face east and west, as practically any color can be used successfully in them. We do not realize how all-important it is to have the wall treatment satisfactory. People will go into new houses and put up with the most abominable wall coverings rather than re-paper to suit their curtains, furniture, and rugs; and will cheerfully spend three times the amount required for new paper in trying to pull the room together. I need hardly say they rarely succeed in gaining the desired result.

The first impression of a room depends upon

the walls, for they are the atmosphere, as it were, and make the room pleasant or otherwise. When selecting wall papers, violent, harsh coloring must be avoided. Two-toned papers are very desirable, for, if soft in color, they form nearly as good a background for pictures as plain papers. A narrow-striped paper gives the effect of height to a room, but a large design, having more width than depth, serves to make a room look smaller and lower. Mouldings and dado rails break up the wall spaces and are valuable factors in wall treatment. If the room is too high, the ceiling paper can be brought down a few inches on to the side wall. Never, however, use a wall paper on the ceiling and bring it down. It has a most crushing, overwhelming effect, very overpowering to sensitive persons.

Alas! There are many pitfalls for the unwary. Sometimes I have watched people buying paper and have noticed that they rarely have curtain material or furniture coverings with them to enable them to choose a paper that harmonizes with them. They do not appreciate that they must be considered with reference to their future surroundings. People

seldom think of the size of the room or the exposure, but choose rather the greatest number of violent contrasts when trying to make their house attractive. How much better it would be to get tones of some colors that are harmonious—brown and yellow in a northern room, with brown and green in an adjoining room, and so on. I have seen a pink parlor leading out of a red hall, and a blue living-room leading out of a pink parlor. Each room was beautiful in itself, suitably furnished in every way, and no expense spared; yet this glaring mistake proclaimed itself the moment the threshold was crossed.

Ornamentation should produce a pleasing impression of artistic refinement, without calling attention to the beauty of a detail or the capability of the owners.

As a rule, it is the woman who is the home-maker, and those who have the ambition to make their homes attractive can gain no little help by reading up the subject and by closely observing the harmony of colors.

A woman of resource and ingenuity can work wonders with a very limited amount of money by cultivating her taste so as to be

able to discriminate as to what is worthless and what is good. She must teach herself to care for pure tones and good backgrounds. She will soon learn that it is more restful and refreshing to go into a room with cool green walls, white paint, wrought-iron hardware, a carefully chosen rug, than into one with loud walls, gold furniture, brass fixtures, onyx tables, and large-patterned carpet.

Few of us realize how color affects the spirits. Dark and gloomy colors cause depression, while bright sunshiny colors bring cheerfulness into the home. In starting out, therefore, to decorate a house, the color of the walls should be decided first, and then the division of the walls by mouldings or panels. To begin with the hall, if it is narrow, red should not be selected, as it contracts the spaces and does not light up well at night.

In a small house it is well to decide on colors and tones that blend with the color of the hall. If the hall is narrow and gloomy, yellow should be chosen. A plain yellow-felt paper above a burlap dado of deeper yellow or tobacco brown will harmonize with a dining-room of brown and copper. If it is at the extreme

end of the hall, it will apparently increase the size of the hall.

If the dining-room is ten or eleven feet high, the plate-rail might be hung level with the top of the door, using a strong plain yellow cartridge paper, or crinkled felt or burlap. A frieze of warm coppery tones of modern English design should be hung from the plate-rail to the picture moulding, on a level with the eye. Below the picture moulding, brown burlap, paint, or even a crinkled brown felt could be used. Another dado could be substituted, by dividing the walls into sections with strips of wood four inches wide, nailed sixteen or eighteen inches apart. These strips could be placed over paint or burlap and be stained to match the rest of the woodwork of the dining-room. A dull brown would be especially pretty with this scheme.

If the room has light-oak woodwork, it can be changed at a small cost by removing the varnish with ammonia and applying a brown stain; this could be waxed when dry. If there is a low ceiling, the same idea could be carried out by hanging the plate-rail about seven feet from the floor, instead of on a level with the door.

The sitting-room on the first floor should be green and yellow, which would give a feeling of unity with the hall, whether it be used as a reception-room or as a drawing-room. A two-toned green paper could be used with yellow hangings. A soft yellowy cream tint on the ceiling would look well.

Probably the large room on the second floor will be used as a living- or morning-room, and, if so, should be made bright and pretty by the use of a flowered paper of old rose and green, with a plain base of grass cloth, jute, or denim hung below a photograph-rail. Following out this idea, all the woodwork, including the corner seat, must be treated with an ivory-white paint.

There are many pretty flowered papers for bedrooms. Softness of tone is hard to find, but may be secured by a little perseverance. English and French papers cost the most, but are much softer than those made in America. Some of the domestic have narrow colonial stripes, which may be found among the fifteen- and twenty-cent papers. They are extremely pretty. They can be hung on the side walls to the cornice; but if the room is very high,

a frieze of plain color deeper than the tint of the ceiling would be preferable.

When a house is being built it is a great economy to have the scheme of color, and plans of detail, decided before the building is completed, as then everything could be worked together to produce good results. The hardware should be selected early: dull brass with green woodwork, bright brass with white; or if the woodwork is chestnut or oak, and the furniture strong in character and design, iron hardware would be suitable.

Instead of all the walls having a last coat of smooth plaster, one might be left rough and sanded. The hall would look well in this way, and could be colored or left the original gray of the plaster. A stencil decoration, if of strong tones and good design, would add to its appearance. The living-room might be decided upon as more suitable for gray walls which would form an admirable background for pictures.

It is a great improvement to a room to have a beamed ceiling, and this could be done without cost in some cases, by leaving the joists of the floor above uncovered. These

could be finished off and stained brown. A ceiling paper or burlap should be placed between the beams and run down to the top of the doors to join the picture moulding. A strong treatment is necessary for a room of this kind, and a careful selection of the furniture would be advisable.

It is the care with which we consider the aspects of various rooms that makes up the beauty of a house and tends to give us harmony of the whole.

CHAPTER III

How to Treat the Walls Successfully

It is always a difficult problem to choose the right kind of wall treatment for all rooms and all purposes. Plain solid colors are the best backgrounds for pictures; but if we do not possess many that are really good figured papers would be a better choice, as they furnish the walls without the aid of pictures.

In choosing a paper we must not only consider the furniture and hangings that are to go in the room, but we must bear in mind the uses to which the room will be put. Although this is so important, it is a point that is very often forgotten, and the neglect of it leads to endless confusion. There are several fundamental truths that we should get well in our heads before undertaking the task of choosing wall coverings. If the ceiling is much too high it can be divided into three sections. The ceiling paper can be brought

A DECORATIVE NURSERY PAPER

A WELL DESIGNED PAPER WHICH COULD BE USED ONLY WITH THE RIGHT SURROUNDINGS

down one or two feet, level with the top of the door or windows, and should always carry out some architectural line already in the room. A figured paper below this could cover the wall to within seven feet of the floor, when a burlap or wood panelling would make a suitable base. It is not common, however, to find ceilings so high as a general rule, and unless the walls are over eleven feet, it would be unnecessary to bring the ceiling paper down. Sometimes a ceiling is so low it is depressing, and in that case a striped paper would make it appear higher, especially if the same paper was run from the ceiling to the skirting board.

Papers with very large figures are never quite suited to a small house. They dwarf the rooms, and the breaking up of the patterns by doors and windows is disagreeable and has an uncomfortable feeling for any one sensitive to his surroundings. What a good thing it would be if the wall-paper salesmen attended classes where they could be taught the effect of the various wall papers they are to sell. They would then be less daring in what they recommend to their customers. Far too frequently paper is advocated that was originally

designed for a large hall or dining-room of magnificent proportions, with all the furniture and panelling in keeping with the design. Such papers are meaningless and assertive in a small house, and people cannot be too careful in avoiding them.

When going into a new house we must not be deceived by the quantity and quality of light which pervades the room. If the walls are bare, it is very difficult to get a correct impression of how light or dark the walls will be when papered. If the rooms are dark, sunshiny yellows or warm rose tints are bright and cheerful, while olives and blues tend to make a room dark and dreary unless the walls are so well broken by windows that this need not be considered. Warm tones in north rooms, cool tones in south rooms are points to be remembered.

Every season I make a point of seeing the new wall papers, and, looking at many hundreds, it is sad to think how few there are that would be restful to live with. Sometimes in going through a whole book, I do not find a single paper I could honestly recommend. Assertiveness is more often found among the

domestic papers than the imported ones, the reason probably being that the English manufacturers pay high prices to the best artists in the country for wall-paper designs. Such men as Walter Crane, Cecil Aldin, John Hassal, Lewis F. Day, Voisey, and Shann Kydd are employed to make designs for them. As large prices are paid for these designs, the manufacturers do not cease to make up a paper at the end of a season, but continue to bring it out for five or six years, if the design is good and continues to sell. Some of the original Morris papers can be bought to-day in London in the same colorings as when they were made over twenty-five years ago. A desire for novelty on the part of the public demoralizes American manufacturers, and we find that good designs we have grown accustomed to cannot be obtained at any price when they have run their allotted time. If the manufacturers paid the prices for designs that English and French makers do, this would not happen.

To treat the walls of our home successfully, we must first consider the hall, for it should be the key-note of the color scheme. It is

well to have the walls broken by mouldings, because, as a rule, the paper on the upper wall will outlast the dado. If a light paper covers the walls that would quickly soil, it is best to have a burlap or a panelled dado to protect the parts exposed to hard wear. This is especially important when the staircase is narrow, as it is seldom they are wide enough to allow trunks to be carried up and down without knocking the walls.

Another way of treating the hall is to use a two-toned or fabric paper; a very undefined pattern can be used, giving a varied surface which is very pleasing. It will be found that the broken wall surface is much more serviceable than plain walls. If a frieze is used in the hall, it should stop at the foot of the stairs. Nothing looks worse than a frieze running on a slant above the staircase. A beautiful one could often be afforded in the lower hall when the expense would be uncalled for on the second landing. If there is no place for the frieze to terminate at a moulding or arch near the staircase, place a little beading at the end of it, which will be all that is necessary to finish it off.

How to Treat the Walls

In city homes the dining-room is very apt to be poorly lighted, and is often devoid of attractive characteristics, and therefore everything that is possible must be done to bring about a cheerful appearance. Yellow or corn color in a plain or two-toned effect is always good. Where there is plenty of good china, a plate-rail is advisable, and the display on this of decorative pottery is sufficient decoration for the walls, if the colors are right; but it is a great mistake to have a plate-rail with insipid china and inartistic pottery possessing no decorative qualities. Variety can be given by groups of copper or pewter, which are bright and add a gleam of brilliancy when the light catches them. If there are no suitable decorations on hand, some of the beautiful poster friezes designed by first-class English artists can be used instead. They are soft in coloring, and the repetitions of design so far between that there is no opportunity for getting tired of the pattern. Some of the conventionalized floral designs can also be used, the coloring being chosen to suit the walls.

A beautiful dining-room can be made, when the wall is panelled in wood to a height of

six or seven feet, by running above the high wainscot an old-time landscape frieze consisting of trees, fountains, and urns on a white ground. The tree-tops of this frieze should nearly reach to the ceiling, the groundwork of which must match that of the frieze. With mahogany furniture such a scheme would be very rich-looking.

Never before have so many beautiful fabric papers been shown as at this time. Some have a basket weave resembling burlap, while others have a variety of texture that is very charming. The silk-fibre papers are durable and artistic and come in beautiful colors. They are good for using below these poster friezes.

There are so many horrible tapestry papers on the market that I recommend these with fear and trembling; but there are one or two beautiful designs that are always in good taste and that can be used successfully as a high dado in a dining-room. They come in beautiful rich colors—some in tones of pale green with Venetian red roses and wood color introduced. These are suitable for covering the walls of country dining-rooms, and are excellent when used with white paint. I have in mind an

A FRIEZE OF NASTURTIUMS IN TONES OF BROWN AND COPPER

DECORATIVE FRIEZE IN DEEP ROSE AND SHADES OF GREEN

imported tapestry paper costing only fifty cents; although it has been in the market some six or seven years, it still comes over in large quantities.

In preparing the walls of a room which will be furnished in mission furniture, some of the *art-nouveau* papers can be used, but as there are several flagrant monstrosities among the new papers, they must be chosen with care. Suitability, not novelty, is what we need; so do not be impressed by the salesman telling you the paper is a "good seller." You may then rest assured it is a bad paper, for the majority of people have not good taste, and the manufacturers unfortunately cater to the majority.

Some of the leather papers in solid color or two-toned effect are very beautiful for a large, handsomely furnished dining-room. These are best used with a tiny little border that is sold to go with them to outline the panels. This treatment is very rich and dignified, but requires modern furniture in the room to be correct. Cheap light-oak furniture or painted chairs would be grotesque with such a background. Plain burlap as a base, surmounted

by plain felt above, is an old standby for a dining-room that we never tire of, especially when it is broken by a broad plate-rail on which decorative pottery has been placed.

There are any number of beautiful little colonial designs suitable for dining-rooms. They are dainty in design and appeal to most of us as being eminently suitable to their surroundings. It is not necessary to have pictures in a dining-room, as it is best for the table and the silver to be the centre of attraction. It is always difficult to get good enough pictures for the living-room or library, so that it seems rather a waste to use them in a dining-room where we can do without.

The library must be restful. A peaceful room of this character must be treated with a quiet background. Nothing must be chosen that tends to distract the eye and thoughts. Therefore, it is better to have a plain wall surface, which may consist of either burlap, paint, or wall paper. Usually the book-cases take up a good deal of wall space, so that there is not so much wall surface to cover, and a good quality of paper can be used. A silk fibre is particularly good, and although the first cost

is high, it does not fade and is really cheaper in the long run.

The living-room can be treated in several ways, but it needs considerable thought, for if there is no library it must take the place of one. If it is on the second floor, there is a wide scope for good color schemes, as it will not open out of other sitting-rooms with which it must harmonize. Plain papers are always best for such rooms, as here of all places we like to have our favorite pictures about us. The picture frames and walls must harmonize. Corn color is the most satisfactory tone for the walls, and goes with either stained woodwork or ivory paint. Many of the two-toned papers are practically as good a background for pictures as the plain ones, and are well adapted for living-rooms. Many people divide the walls and have a plain base and a frisky flowered paper for the upper walls. Although this looks bright and cheerful, it is not satisfactory to live with. As these rooms are used in the day-time as well as in the evening, papers must be considered by daylight and artificial light, and a color must be selected that will be pleasing at both times.

Another rule we must observe if we live in the same house all the year around is: we must not choose so warm a scheme as will not be pleasing in the hot months. Red is a favorite color for living-rooms, and yet I think it is a poor choice. When everything is lighted up in the winter evenings, it is certainly cheerful and attractive, but in the day-time it seems to contract the size of the room, and is most assertive when the weather is warm. It should never be used with mahogany furniture, as the walls kill the color of the mahogany. There is a shade of Pompeiian red that is a deep old rose and this is a most satisfactory color to live with, as it has nothing of the assertive qualities of a really bright red.

There is a paper that few people know of among the importations from England. It is what our English cousins use for wrapping paper, and is now made in wall-paper form. It is a soft shade of brown, and makes a neutral background for pictures. Its depth of tone makes it beautiful in itself; combined with white woodwork it is an ideal wall covering for a living-room.

There are so many pretty bedroom papers

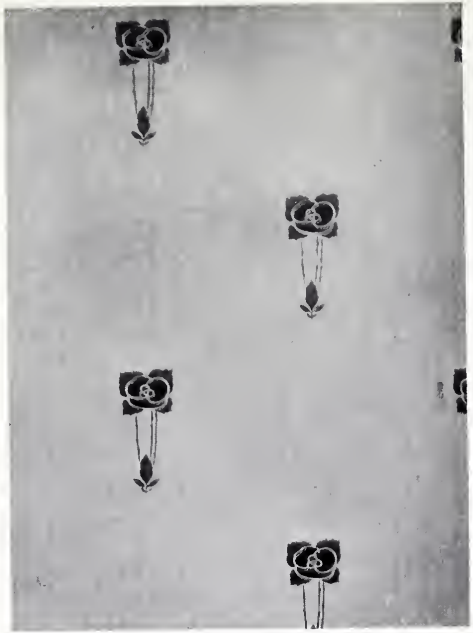
to choose from that the task is easy, providing we keep a few "don'ts" in our mind. Do not have strong-colored designs on a strongly indicated trellis. They are very pretty when a little is seen at once in the store, but when the four walls are covered they are monotonous. Always choose soft colors that harmonize with the furniture and floor coverings. There are some flowered patterns with a diamond shape in the background that are very beautiful and bear no relation to the vivid novelties to which I refer. There is a little brown spot in the centre of the diamond. The flowers recede into the background and make a soft and pretty wall paper. Then there is a great variety of pretty stripes. One I have in mind consists of daisies in pale gray alternating with a stripe of poppies. There are several colorings in this paper, the poppies being in blue, red, and mauve. There is something unpleasing in the idea of a blue poppy, so that this coloring need not be considered. The pink one is the prettiest of the combinations.

An unusual motif is cosmos; this season there is a beautiful paper in this motif. An-

other shows two little roses side by side, running in stripes two feet apart. It is somewhat on the *art-nouveau* style, but is in exceedingly good taste.

Plain walls are also pleasant for a bedroom, but they must be brightened up with a pretty little border. If expense must be considered, choose a striped floral paper which can have the stripes cut out and used as a border. This method is less expensive and the same effect is gained in the end. There are two ways of treating such rooms. One is to run the border above the skirting-board and around the trims of the room and beneath the angle. The other is to make panels, which can be varied in size, and break up the room in a charming manner. There are quite a number of beautiful borders sold for this purpose. The Chambrays are prettier than plain papers for panelled bedrooms. It is surprising what a long life watered paper possesses. It is still made in all shades, and there seems to be an epidemic of watered ceilings. Nothing is better than a plain tint for ceilings of bedrooms or sitting-rooms. They are more expensive and cost a little more to hang, but if we

A GOOD DESIGN FOR A BEDROOM. THE STRIPED BACKGROUND MAKES IT RESTFUL



A ROSE STENCIL DESIGN SUITABLE FOR DINING-ROOM OR BEDROOM

must save in this direction there are less objectionable things than watered paper. A little cobweb design among those made for ceilings, or a silver dot, is not nearly so assertive if a twelve-and-a-half-cent paper must be used instead of a twenty-cent tint.

There are one or two especially good papers intended for men's rooms. They are geometrical in design and are strong in color, but this is not objected to, as a man likes his room to have character.

We have not so large a selection among the papers for third-story bedrooms. One I like is a charming little paper with rosebuds scattered over a white ground, and costs only fifteen cents. As it is sometimes important, because of the shape of a room, to paper the walls and ceiling alike, small, unassuming patterns should be chosen. If the ceiling is unbroken it will require different treatment, and there will not be the same limitations. A large attic is best divided by a dado of plain paper, with a figured paper above, which may extend on to the ceiling for about a foot.

For bathrooms, painted walls are very often used, and are always in good taste. A wooden

or tiled dado is almost invariably used nowadays. Above these we can have some of the beautiful varnished papers which seem more serviceable than paint, but we must avoid those ugly little imitation-brick designs, of which every one is so heartily tired. There are several very pretty ideas in bathroom papers. One in square tiles shows a Japanese treatment of a pine-tree motif. Another is formed by stripes of iris leaves with a flower appearing at regular intervals in the stripe.

Kitchens and pantries are frequently painted, although a few architects go to the expense of tile walls in preference. Housekeepers are finding out that painted walls are apt to look smeary after a half-yearly scrub, and to-day favor is given to varnished papers, which can be renewed every other year.

Those who have taken considerable trouble in carefully considering the treatment of their walls will have the satisfaction of knowing that their surroundings are harmonious, and will therefore be well repaid for the time they have spent in planning for successful wall treatment.

CHAPTER IV

Concerning Halls

On entering a house our first impression is received from the appearance of the hall. Either it is bad architecturally or it is furnished in so commonplace a style that we have no desire to enter the house, and its owners are stamped in our minds as people of little culture or refinement. This being the case, it is imperative that the matter should be considered from every point of view, and time given to trying to remedy the natural defects of a badly planned hall.

An average hall in a city house is usually too dark, and often not pleasantly proportioned, and this last fault is often made worse by a plain paper, surmounted with a frieze which, as it mounts the staircase, is most offensive to the artistic eye.

Probably the woodwork is walnut, highly varnished, or else it is oak finished in the same lustrous fashion. Then we find a terrible

piece of furniture groaning under the weight of coats and hats, while unrolled umbrellas appear to stick out of the pockets. Somewhere inside is a seat, but who would dare to sit down amidst so much overhead drapery? It also contains a very narrow mirror, and this proportion is accentuated by a bevelled edge around it.

Another hall has the upper wall and ceiling of felt paper, while below a border of gold stars is a paper of garish colors and bad drawing. Once when going over a house, papered ready for the new occupant, a dado which, to my mind, closely resembled drunken cats met my gaze. The shape of the head, the ears, outstretched paws, all were indicated. Thousands of cats seemed to spring from the walls. Imagine any one trying to live with such a paper! It could only be endured as a preventive against mice.

A city house is sometimes found with a high narrow hall, varnished walnut woodwork, and badly lighted. These defects can be mitigated in several ways, however. It was my privilege to see what had been done by a young artist who bought a house of this kind, matching all

its commonplace neighbors. By doing the decoration himself, he succeeded in making his knowledge of color and form of practical value. As the hall was gloomy, the walls were painted a soft golden yellow, bringing an atmosphere of sunshine into it. The wall was divided by a heavy dado moulding, placed about seven feet from the ground; below this a burlap of golden brown was used. This was ornamented by a stencil decoration in green, placed just below the moulding. The upper wall was stencilled with a tree motif, the tops of which formed a continuous frieze. This extended only to the arch at the foot of the stairs, the ordinary plaster ornaments were removed, and the arch made square and left the depth of the frieze. Two plaster brackets were allowed to remain, and on these the artist designed and made in plaster figures of boys, who apparently held up the chandelier. These figures were stained green and added greatly to the artistic appearance of the hall. The same idea could be carried out by buying a ready-made figure from a vendor of plaster casts. The imp sitting with his legs crossed could be placed on the brackets, so often used

as a support for meaningless ornaments. The woodwork was painted one coat of brown paint and overgrained, producing the effect of dull-finished oak, which was most attractive. A high settle, stained green, with well-designed sides, gave opportunity for holding a visitor's hat and coat. Those of the family were hung at the end of the hall out of sight. The staircase and floors were covered with one width of velvet carpet, which had a small conventional design in yellow. A few inches of stained floor were left at each side of the strip.

On the left of the hall was a parlor, which was converted into a most delightful living-room. The doors extended to the ceiling; straight slats of wood, stained brown, were introduced, instead of an ordinary transom; the doors were removed and handwoven portières were hung in their place. These were drawn back, thus allowing the light from the windows at each end of the living-room to enter the hall.

The vestibule was painted a deeper tone than the hall walls, and the marble dado was softened by toning with color. The vestibule doors had curtains of bobinet with a tree motif

stencilled on them, suggesting the decoration inside. The expense was slight, but the difference in the "before" and "after" treatment of the hall was most remarkable.

Halls that are easy to treat are those where the staircase turns above a platform near the base of the stairs. A pretty hall I always enjoy going into has white paint and red felt walls with a cream ceiling. A dado of warm Persian design in paper protects the lower walls. The staircase winds until it comes opposite the front door. The mahogany hand-rail and thin white spindles give it quite an old-world appearance. This hall is square, and with a sofa and a table makes an attractive reception-hall.

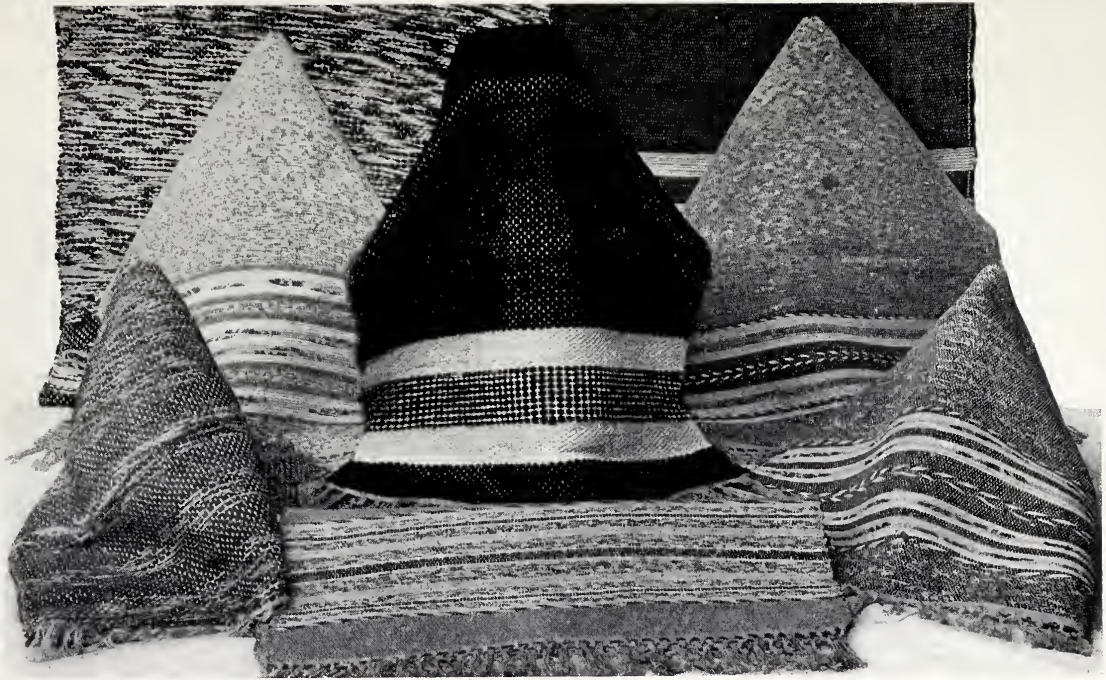
Another hall in a large colonial house in the country possesses a wide staircase, with a balcony leading to the second flight, which continues up the other side of the hall. A large two-toned green foliage paper covers the walls, broken only by a chair-rail. Plenty of light floods this hall, which, with its white woodwork and old mahogany furniture, makes a pleasing impression.

If the walls of a hall are high, they must be

broken by moulding, and it seems most practical to have a dado of paper or paint. This should be in proportion to the height of the wall on the staircase. A hall might have the dado renewed without much outlay, whereas the papering of the entire hall is always costly.

Avoid large figures in a small hall, also set figures. I never see a so-called "hall paper" that is really suitable. They are usually badly drawn and poorly colored, and the poor creatures who are talked into buying them are much to be pitied.

Let the halls look inviting. Have a little table near the door, a mirror, and a chair or settle, but do not have combination hall seats and painted drain pipes for umbrellas and large-patterned carpets on the floor. Stained floors with rugs which can be shaken at least twice a week; bare stairs, or velvet carpets of neat Persian designs; sheer window curtains that let in all the available light; copper bowls for the cards, and a growing plant or fern on the table—these are little details that add much to the whole, and make for a successful hall.



HAND-WOVEN RUGS

CHAPTER V

A Few Points to Remember when Buying Carpets and Rugs

When in quest of a floor covering, it is a very sensible plan to go armed with a foot-rule, especially if there is only a limited sum to spend. The judicious use of a foot-rule will be a very practical help, as by its use it can be determined how large a rug the room will need, or how many yards of carpet will be required. If this can be done by the purchaser, the car-fares and expenses of a man from a store will be saved, and this is worth while if the house is in the country. But the chief reason for doing this is to know about how many yards will be needed, so that a little figuring will enable the would-be purchaser to know how much she must allow for each room and enable her to decide whether she can buy Wilton or Brussels carpets, or rugs.

When measuring a room, first draw a complete diagram of the spaces to be carpeted as

nearly correct in shape and proportion as possible. Measure with a rule or yard-stick, in preference to a tape line, and give dimensions in feet and inches. Having found out how many yards will be needed, the quality and kind of carpet must then be decided on.

Most of the carpets are made in several qualities. Wiltons come in three grades: the first cost $3.00 a yard, and are made in better colorings and designs, as well as being heavier. The best ones are mostly in two-toned effects, and have borders made to match them, not only in color but in design. Do not choose an assertive border for a carpet, but see that the colors blend.

The cheapest quality of Wilton costs $1.50. These are mostly made in designs suitable for staircases, halls, and landings, and are very Oriental in effect. A gold pear design in Wilton velvet comes in a blue background with a soft gold and green design, and also in shades of red. The blue ground is one of the few carpets that can be used successfully in a Delft room. This design has already been on the market five or six years. It is a comfort that the manufacturers have the good sense

to go on making it. Why should a good thing cease to be made when it answers its purpose, and is found practical for its good coloring and design?

Another carpet, not unlike the Wilton, is the Axminster. It is made in several qualities—$1.75, $1.50, and $1.40—and is made in much the same kind of designs as the Wilton velvets. It is used for dining-rooms, living-rooms, and halls. The coloring is dark, and the motif is Persian. French designs are also found in Axminster carpets, and are used in parlors. These carpets have a high pile, and require care to keep them free from dust.

Body Brussels is perhaps the favorite carpet, and dealers tell us they sell more of it than of any of the others. It is made in several qualities, the best being $1.75. This grade is really the cheapest in the long run, as it is extra heavy and will wear much longer than the $1.40 quality. It is made in exclusive designs, and only the best dyes are used. Body Brussels can be bought at the following prices: $1.75, $1.50, $1.40, and $1.25, but these prices are subject to change. The $1.25 carpet is the same quality as the $1.40, but the designs

are usually old, and are not exclusive to any one firm. Sometimes an unpopular design is really good, but has not been found by people of good taste, and so has been overlooked.

A wool ingrain costs 95 cents a yard. These are made in two-toned effects, and are often very pretty, but their lack of weight makes them less serviceable than other carpets. In counting the cost of buying carpets, the expense of making, laying, and lining must not be forgotten. Sometimes it is advisable to put two layers of lining down where there is a great deal of traffic, as it insures a carpet wearing longer. The cost of making and laying a Wilton is 20 cents a yard, the lining costs, according to weight, 10 cents, 12½ cents, and 15 cents.

Brussels and velvet carpets cost 12½ cents a yard to make, 15 cents if a border is used. Plain filling can be bought made of Wilton, Brussels, Axminsters, Wilton velvets, and Terry's. Brussels and Terry's are made one yard wide, all the others are three-quarters—the usual carpet width.

Fashion runs riot in carpets as well as in clothes, so we must not be surprised to find

that a pale-steel color is among the fashionable shades. Could anything be more absurd! A floor must be the strongest color in a room. It would be hard to imagine a successful room with pale-steel carpet and sick walls. Some of the shades of pink are wicked, but fortunately a wide range of good old rose pinks is still left to us.

Among the Wiltons some cheaper designs are excellent, especially in the greens.

Golden brown and dull green are goodly colors to combine in floor coverings, and several effective designs in these colors can be seen among the new Wiltons. An old Persian Mosul design is made in old reds, yellow, olive, cream, on a dull blue ground; although so many colors are used the effect is neutral.

The ever-popular fleur-de-lis design is made in various shades of green Wilton.

Among the body Brussels bedroom carpets is one called the Waldorf. It has a blossom with an all-over design of leaves. Except for the indistinct flower, it is a two-toned carpet, and is made in blue and two distinct shades of green. Another that is popular is a cherry blossom centred in a diagonal design. It has

a very chintzy appearance, and is attractive in pale green or the terra-cotta shades.

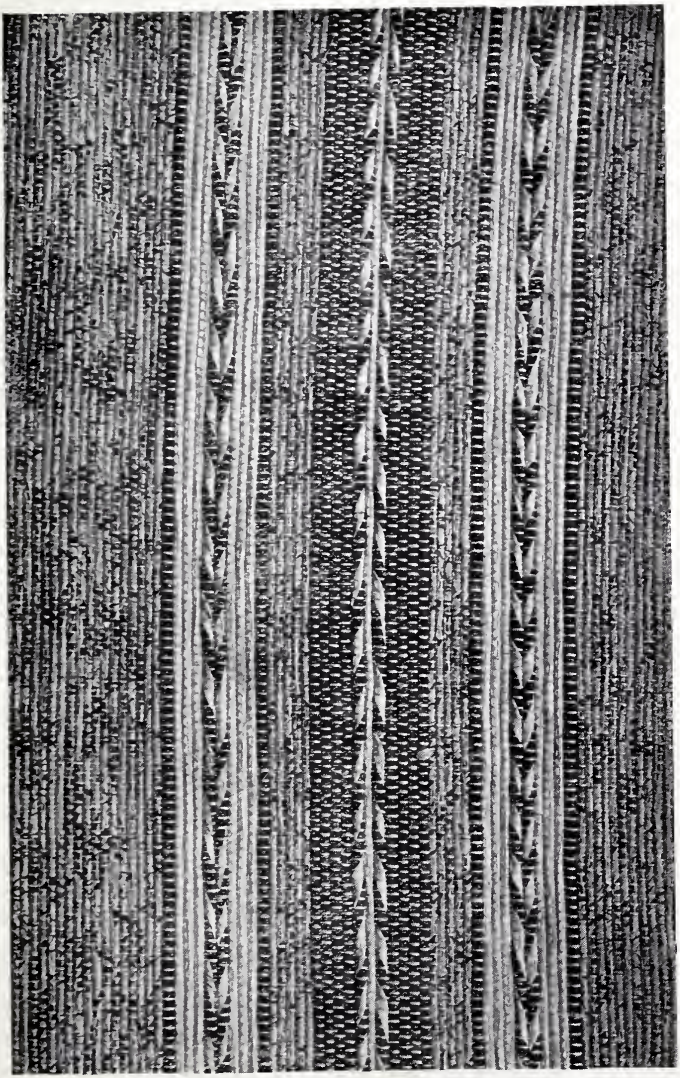
Two-toned designs in set patterns like oil-cloths are among the new things in Brussels and Wilton carpets, and are suitable for a small room.

Among the domestic rugs are several French Wiltons, a 9 x 12 costing $50.00 in the best designs and colorings. Some of them copy the Persian rug so closely that a rug purchaser might be deceived as to its genuineness.

One of the rugs is copied from an old Kermanshah. It is in pale rose, creams, and blues with the pear motif so often used by the Orientals.

The Bokhara design is made in two tones in terra cotta, and in deep crimson. Some of the designs are more assertive, a red ground with blue medallion and borders being among these, and are carried each season. The regular price of a 9 x 12 Royal Wilton is $37.50, and from these some good designs and colorings can be selected. A better quality can be bought for $47.50, the coloring of which is excellent.

The Smyrnas are slightly cheaper, a good



MARTHA WASHINGTON RUG

quality costing $28.50. A good deal of rubbish is sold under the head of Smyrnas, but every now and then they crop up in good coloring and good designs. I lately found a beautiful old red in a Bokhara design with touches of black as good as any of the French Wiltons, but it was a better quality than that usually found in a Smyrna. These domestic rugs are made in all sizes, which is a great convenience when several are needed in the same room.

A variety of rugs are made for bathrooms. The Whitall and the Princess are the most popular. They are made in all the small sizes and colors. The Martha Washington rugs with white warps are also much in favor for bathrooms, as they can be readily washed.

The Kashmir rug is more of a summer rug, but on account of its small price will always be asked for. A 9 x 12 costs $12.00. The colors are strong and the designs are usually Oriental. They can be used in a boy's bedroom or den. It certainly seems that a large variety is offered for our selection, and among so many something can always be found to suit any pocket-book.

Axminster and Donegal rugs, which are hand-tufted, are usually made to order and can be ordered any size and shape. Some firms will even go so far as to make a special design to suit a room without extra cost. These rugs are nearly an inch thick, and begin at $12.00 a square yard; but as they are made by hand and each tuft tied in a separate knot, the cost does not seem excessive. Only the best wools and dyes are used. The demand has increased lately because of the interest the King and Queen of England have taken in this industry, which is giving work to hundreds of women in the Donegal Hills in Ireland. Several were made for Windsor Castle, and now orders are being received from all parts of the world.

The Caledon rugs, costing about $35.00 for a 9 x 12, are made in beautiful designs, and are especially useful to go with mission furniture and modern English treatment of walls. Many of the designs are made by Voisey, in those beautiful combinations of green and blue so hard to find in floor coverings. These rugs can be made to order, as the stock carried is usually not large at the few stores that carry them.

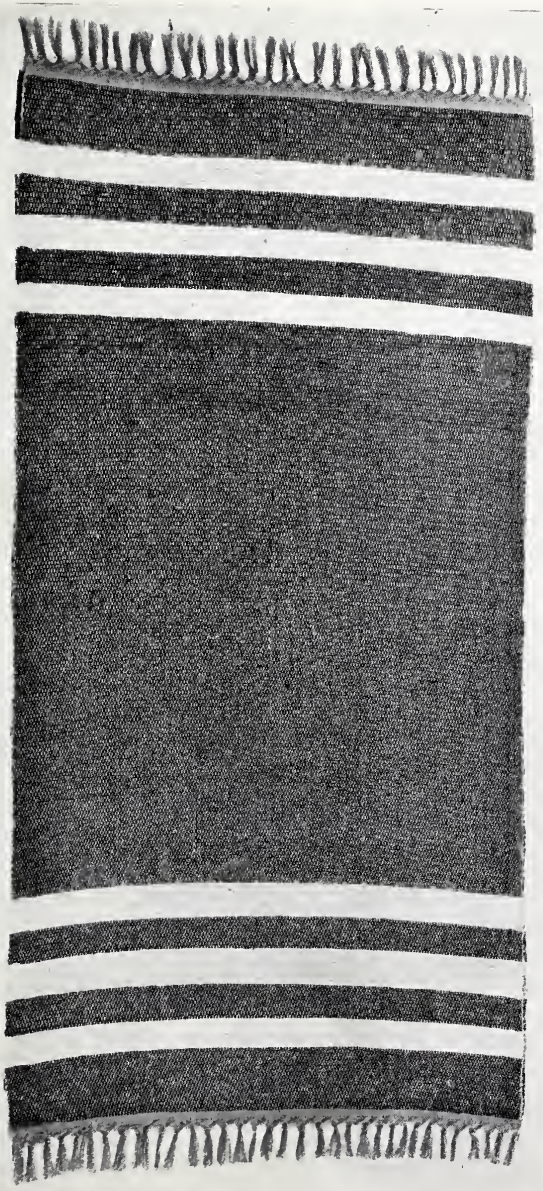
Points to Remember

Hand-woven fabric rugs are now made in all sizes and colors, and fill a long-felt want because of their durability. They are made of cotton materials, and are woven like the old-fashioned rag carpet, but instead of being made hit-or-miss fashion, figured cretonnes, denims, and twill are woven up. Some have plain borders and figured centres, while others are made of plain material with fancy borders. They are woven with white or tan warps. The white warps are much used in bedrooms, but the tan is more serviceable for all purposes, as it does not soil so quickly as white. They are sold in two qualities. Those known as the Priscilla cost $3.00 for size 3 x 6, and $18.00 for 9 x 12. The Martha Washington rugs have beautiful borders of dainty patterns and cost $4.00 for size 3 x 6 and $24.00 for the 9 x 12 size.

Old carpets need never be thrown away when shabby, as they can be pulled apart, cleaned, and rewoven into small rugs. Very bright crude colors make the prettiest rugs. Four yards of carpet make one square yard of rug. The usual price is $1.00 a yard for ripping and cleaning the old carpet and

weaving the rugs. This includes delivery. Velvet, Moquette, Brussels, or Ingrain can be used, but the pile carpets are not mixed with the flat carpets when woven.

When buying carpets it will be found that the full line of new ones will not be available until after the middle of September. August is the month when everything is cleaned out to make way for new stock. Many a bargain can be found by watching for it. The only danger is that people are apt to buy ugly things just because they are cheap. Carpet rugs made up with remnants of borders that bear no relation to the centres naturally are sold at exceedingly low prices. To those who want only a floor covering and have no color-eye or conscience about making each room beautiful, these bargains prove very attractive.



PRISCILLA RUG

CHAPTER VI

Characteristics of Oriental Rugs

There are few things about a house that, in a quiet way, have more influence upon our humor than floor coverings. We do not often notice them directly, but nevertheless they have an influence upon one's subconscious self which is undeniable. The rugs which cover our floors give the fundamental note to the scheme of our rooms. If they are of suitable color and strikingly arranged, they lend to the room a certain feeling of comfort which is essential to the well-decorated home, but if they are not, they destroy the whole effect of an otherwise well-appointed apartment.

We frequently do not realize that the reason the room gives us an uncomfortable feeling is because its rugs are out of keeping with the scheme of decoration. A rug must not merely satisfy our sense of sight, like a wall paper or pictures, but it must also satisfy our sense of touch, because we are constantly feeling the

rug with our feet, and comfort must therefore be considered from this point of view. Too much care cannot be exercised in the selection of floor coverings.

Experience is the best teacher, and much of it is needed in choosing Oriental rugs; there are many people who buy a rug because its appearance appeals to them, and they feel sure it will go well with the scheme of the room for which they are choosing it.

What to Avoid in Selecting Rugs

There are many points to be kept in mind in selecting Oriental rugs. The selvedge should be unbroken, as when this is gone the rug may be said to be on its last legs, especially if the warp, called a heading, at either end of the rug, has also disappeared. The rug should also be examined at the back, as this is often cut by careless handling in transit. If these cuts are small a skilful repairer will soon remedy the defect, but if they are very large it would be well to select another rug if possible.

If moths have got into a rug, this can be detected by holding it up to the light to see

if there are any holes in it; but if a fluff comes out of the rug in the first one or two sweepings, it is a sure sign that moths have attacked it.

Some rugs are made crooked from the beginning, owing to the wool with which they are made not having been dried evenly or gradually. A crooked rug is often found among the Kurdish rugs, as the Kurds are a nomadic people, and have not always suitable water and drying conveniences in their vicinity. These points should be borne in mind when selecting Oriental rugs.

The most expensive and beautiful rugs are Persian, and they come to this country in great quantities. Ispahan, Kirmans, Sehnnas, Kurdistans, Serabends, and Feraghans are the best kinds. Then there are the Anatolian rugs from Turkey. A variety come under this head from Asia Minor.

The Persian rugs are made very carefully by hand on looms of primitive construction. The only tools that are used are a pair of shears, a comb, and a mallet. No changes have been made in the mode of weaving or in the pattern used, and as some of them were in use before the days of Abraham a feeling

almost of reverence comes over one in seeing these ancient designs.

The Orientals have not the same craze for novelty that possesses the Western people, and much of their success in rug-making is due to this fact. There is much individuality in many of their rugs, and those who understand the symbols they make use of can trace the history of a people by their designs.

A Persian never stands upon a rug with his shoes on, but always uncovers his feet; this is the reason so many beautiful rugs have been preserved. The dyes used in these old rugs were all vegetable dyes, made by a process of fermentation, the secrets of which are jealously guarded. Of late years Orientals have often used aniline dyes, much to the detriment of the rugs.

Ispahan

Ispahan rugs were often made for the carpets of palaces, and were dyed in the most beautiful colorings. Many of the designs are floral: the tulip, the pink, the lily, the rose, and the iris, drawn in naturalistic fashion, are generally made use of. Mythological designs are much used, and also tree forms, animal forms,

and demons, giving a quaint appearance to the rug. Closely resembling the Ispahans are the Teheran and Joshghan, the difference between them being hard to detect, even by an expert.

Kerman

Kerman rugs are made of a very fine quality of wool, so carefully spun that a novice can readily recognize a Kerman by its quality. Such symbolic figures as the tree of life, the cypress-tree, weapons, crowns, and altars may be found in these rugs. The most familiar design is a floriated medallion for the centre of the rug, with floriated corners, frequently depicting flowers growing in a vase, with birds perching on the sprays. There is a great deal of faking in the making of genuine Kermans. They are washed with chemicals to produce the soft coloring, and in some cases they are partly made by machinery, so that it is essential to be guided by an expert before buying one of these costly rugs.

Sehnna

The Sehnnas usually come in small sizes, and are now becoming very rare. The nap

is cut very close, and they do not have the high pile which would make them rich-looking for floor coverings. The design is usually diamond-shaped, being stiff and formal, though minute and exquisite in detail, and somewhat resembles a Kerman in the use of floral motifs. The medallion is usually on a background of red, green, yellow, or cream. These rugs are beautifully made, owing to the process of knotting and warping, and are good examples of the weaver's art in both color and texture.

Kurdistan

These rugs have a heavy, glossy, lustrous quality, as they are woven with both warp and weft of wool. The selvedge shows a chequered effect and braided loops extend beyond the fringe. It is very hard for a novice to be sure of a Kurdistan, as they are made by the Kurds, who are wanderers in the mountain districts of Persia, and as they copy all kinds of designs they present a great variety of motifs and peculiarities of other makes of rugs. Their wearing qualities are excellent, and when a straight rug can be obtained it will be found very desirable. The predominant

colors are dull red or blue, and the dyes are absolutely to be relied upon. These rugs are so well made and heavy that many connoisseurs consider a Kurdistan the most desirable of all rugs.

Khorassan

Khorassans may generally be known by their naturalistic drawing of flower motifs, symmetrically arranged. A large and small pear design, and a palm-leaf design are also often introduced, showing East-Indian influence. The feature of a Khorassan rug, however, is an unusual look given to the back of the rugs, owing to the peculiarities in weaving. Four or more rows of knots are tied without a weft thread to support them. Strands of weft are thrown across, followed by more rows of knots, which gives this diversified appearance to the back of the rug.

Serabend

The Serabend rug can be told by its palm-leaf centre, which can be found in all Serabends in one or more forms, as the pear, the loop, etc. They closely resemble the finest

cashmere shawls in design; the palm leaf is a sacred symbol, representing the River Indus as seen from the mosque to which devotees are making their pilgrimage. The warp and weft of the Serabends are cotton, and the pile is wool.

Feraghans

Feraghans closely resemble Serabend rugs, but are not as finely woven. They usually come in small sizes. A distinctive floral arrangement, known as a Feraghan feature, introduces a spray of flowers at regular intervals on the field of a rug. A conventionalized rose and an indication of a trellis are also found in these rugs.

Mosuls

Mosuls are sometimes classed with Persian rugs, though really they are woven by the nomadic tribes consisting of Kurds, Bedouins, and Yezides, who pitch their tents around the old walled city of Mosul. The designs of these rugs show a strange combination of motifs, Persian, Caucasian, Turkish, Chinese, and Saracenic. These combinations of design

are most perplexing to the uninitiated. They can be distinguished, however, by an overcast of the red thread or black haircloth on the edges, the nap also, which is very thick, comes close to the selvedge, forming a heavy cord down the edge.

Iran

Iran is another name for Persian rugs, and simply denotes that the Persians are antique. The colors in most of the Persian rugs are strong yellows, greens, purples, and old reds; while most of the designs are realistic and floral.

Turkoman

Turkoman rugs are named from the countries or localities in which they are made, and come from Khiva, Yomud, Bokhara, Afghanistan and Beloochistan. Nearly all the Turkoman rugs have a groundwork of deep rich red.

Beloochistan

Beloochistan rugs resemble Bokharas; they are somewhat crude, and come in numerous

designs—browns, reds, and purples are the usual combinations of colors, but their charm lies in the beautiful bloom that most of them have, for the wool used is particularly soft and silky. These rugs may be known by their elaborate selvedges, which are sometimes ten inches long in moderate-sized rugs and display wonderful patterns.

Yomud

The designs vary so much in these rugs that no particular feature can be taken to identify any special style. Elongated diamond forms appear in many of the rugs. The pile, warp, and weft are of fine hair or wool, and they are often mistaken for Bokharas. The deep plum red in which they are made is one of their chief charms.

Bokharas

Bokhara rugs are among the most durable, but the antique ones are very rare. They come in deep reds with square little figures all over them. Anatolian rugs are close and fine in texture, and are celebrated for their rich

colorings of blue, green and red. Many designs are used, one of the most popular being called the "Temple." It has a plain centre of green and red with a pointed design at one end, supposed to represent the entrance to the mosque. Many of these rugs have the pointed arches, and when a rug is laid on the ground by an Oriental the arch always points toward Mecca.

Ouchak

Large-sized Turkish carpets are grouped under the name of Ouchak. Modern methods are observable in these rugs, and large surfaces are left plain to suit the European and Western ideas of observing single-color effects in furnishing. They come mostly in very bright reds with a mixture of blue.

Afghans

Afghans resemble very closely the Bokharas. A large hexagon design in which there is always a trefoil is the chief characteristic of these rugs. They come in large sizes, and are almost square. They are larger and

heavier than Bokharas, and are of somewhat coarser texture.

Khiva

Khivas are very much akin to the Yomud and Afghan rugs, but the deepest shade of red known is always found in Khiva rugs. The appearance of the rug is kaleidoscopic in effect, which gives it a distinctive charm of its own.

Caucasian

The list of Caucasian rugs is a long one, including the Kazak, Derebend, Daghestan, Shirvan, Karabagh, Kabistan, Guenja, Cashmere, Sumac, and Mosul.

Kazak

There is no end to the wear of a Kazak rug. Their thickness and durability, and their strong, daring coloring are their chief characteristics. A very fine quality of wool or hair is used, making them beautiful and lustrous. The selvedges are braided in the same way that Turkish girls plait their hair. They

are bold in design. Beasts, birds, trees, and human beings are adapted for their designs in geometrical forms.

Daghestan

The Daghestan rug is not unlike a Kazak in design, but is more closely woven and possesses a shorter nap. The general name of Daghestan has been misapplied to Kabistan, Shirvan, and Bakus rugs. Their chief characteristic is that they have no fringe on their ends. Antique Daghestan rugs have been used by the Persians for prayer-mats for generations. They are very beautiful in soft-toning colors, but they are becoming very scarce.

Shirvan

Shirvan rugs resemble Daghestans very closely, but the yarn is lighter in weight and they have the shorter nap of all the Caucasian rugs. The principal patterns are prayer patterns, or geometrical or floral figures. Peacock-blue is generally found in the body of the rug, while red and yellow are introduced in diagonal lattice work. The borders are full of detail

of arabesque designs and conventionalized flower patterns.

Cashmere or Sumac

The designs of these rugs are very like those found on Daghestan rugs, the groundwork usually being in blues and reds, while yellow, green, and black are introduced in the borders. These rugs are the lightest weight of all the Oriental rugs, and can be distinguished by the fine, even texture of the front of the rug and the rough, shaggy appearance of the back. They are mostly used over filling or matting, as they are hardly heavy enough to use on a hardwood floor. Owing to the closeness of the weave, they are extremely durable.

Killims

Different from the other rugs are the Killims, which have no nap, and are woven by a needle; they are alike on both sides. They are used for portières, couch covers, and table cloths. They are too light in weight to be used as winter floor coverings, but are ideal for summer cottages.

Characteristics of Oriental Rugs

Samarkand

Samarkand rugs are Chinese in character, and form a class by themselves. They are bold in design, and are yellow, orange, and red in tones. They are coarsely woven, but make suitable rugs for dens.

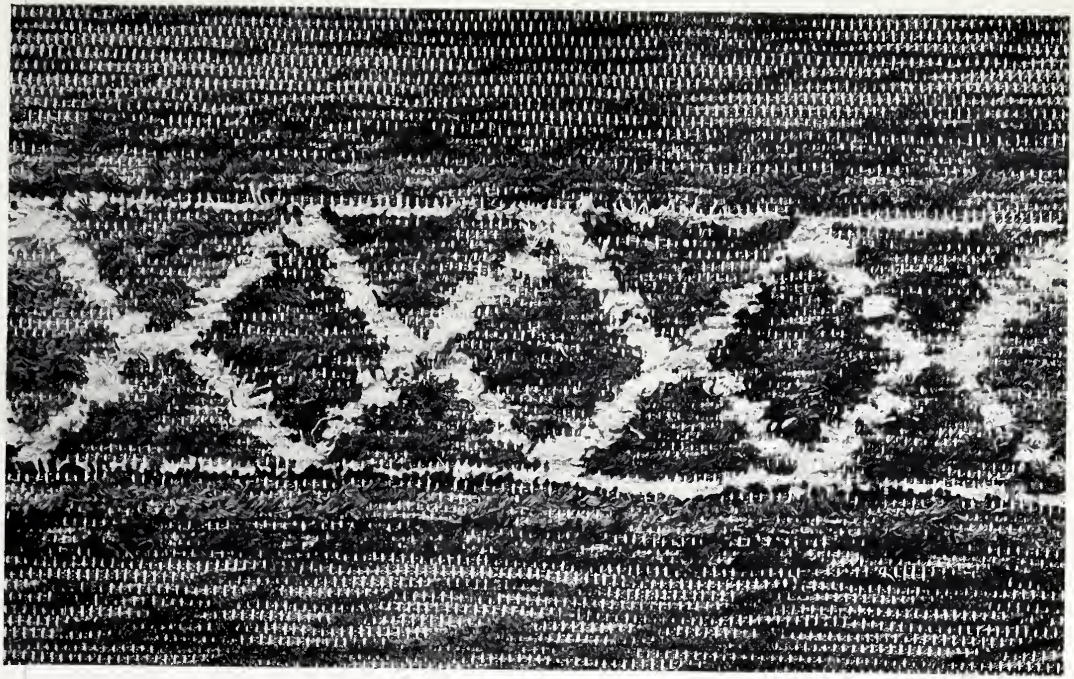
Care of Rugs

People who own good rugs are often very careless in sending them away to carpet-cleaners without understanding the process they will undergo. The Orientals frequently wash their rugs, sometimes soaking them in milk, which gives them a soft, lustrous appearance.

In washing rugs, a very simple way is to take them out on the floor of the piazza, scrub them thoroughly with warm ammonia suds or with a solution of soap bark, afterward rinsing in several waters, until all the soap is removed. To remove the dust from a rug, it should be carried on to the grass and beaten with a light whip or carpet-beater, on the surface only, which will bring the dust to the surface, when it may easily be removed with a brush.

Never beat the rug on the wrong side, as it tends to weaken it by breaking the warp and the weft.

To hinder moths from getting in the rugs, the easiest and most efficacious way is to use them all the time, and not to put them away. Many people send their rugs to their summer homes for this reason. If the home is closed for the summer, and there is no opportunity for sending them away, have them thoroughly cleaned and wrapped in tar paper.



WAVERLY RUG

CHAPTER VII

Home-made Rugs

The expense of furnishing is so great that, whenever possible, it is no little help to make something for the home out of material that would otherwise be wasted. Owing to the revived interest in old-fashioned furniture and in the love of simple things for the home, rag rugs have become universally popular. These, however, can be bought in such exquisite colorings at stores that it seems futile to make them; but there are several varieties that can be made at home from old clothing which, when placed upon matting or bare floors, reduce the rug bill and add to the decorative appearance of the home.

In olden days the dye pot played an important part in the making of rugs, for all old clothing was carefully hoarded and torn into strips and neatly sewed together in odd lengths. These strips were wound into loose hanks which were dipped in the dye pot, when

they took on a new lease of life, owing to their soft and beautiful colorings. Vegetable dyes were invariably used, so it is not surprising that to-day so many of these old-time rugs are still beautiful in color, mellowed only by time. Old stockings, old undershirts, petticoats, and dress materials of all kinds were utilized in the making of these rugs, for when they were dyed and worked up in the rugs the variety of texture only added to their beauty. There were always a few balls of white rags, which were put on one side for the purpose of introducing white bands of color when it was deemed necessary.

In a colonial bedroom what could be prettier with the old-fashioned chuck-bottomed chairs or hickory furniture than one of these quaint, old plaited or crocheted rugs. Their advantage lies in their economy and in the fact of their being washable, which appeals strongly to the housekeeper of to-day.

Plaited Rugs

The simplest rugs are those that are plaited, knitted, and crocheted. The plaited rug may be either oval, square, or round. When the

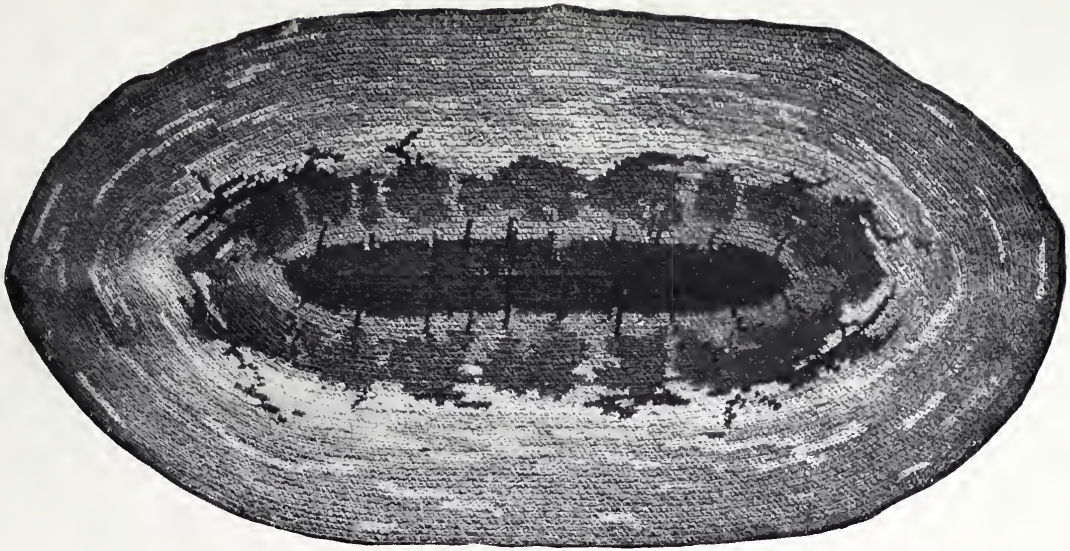
strips are torn, thin material must be about one and a half inches wide, and thick material about half an inch wide; when plaited, they take up the same amount of space. Take either three colors or three shades for the plaited rug, and plait a strip about one yard long. Lay the half-yard, when plaited, on the table and re-turn the other half-yard and neatly sew them together. Continue plaiting from half a yard to a yard at a time, sewing the plaits together as the work progresses. Many people get their length of stuff tangled up, but this can be avoided by plaiting only short lengths of material, and having one end in the plait much shorter than the other two. It is very easy to keep on adding new pieces, but if one attempts to plait a long strip at once the material becomes frayed and the worker does not find it easy to do. There is a very great difference in the appearance of these rugs. Some workers turn in the edge of each strip as they plait, while others leave the raw edges slightly frayed, and prefer its artistic appearance to the neater rug. This can be left entirely to the choice of the worker, as the extremely particular housekeeper will

prefer the neat rug, while the woman who likes to get artistic results from quick work will favor the rough-and-ready plaiting.

In looking at the group of round rugs, it will be noticed how pretty the effect is of two or three rows of plain material breaking up the hit-or-miss surface. The large oval rug is made in three shades of denim, and has been used in a hall for over five years, and to-day shows no sign of wear—this photograph being taken in its old age.

Crocheted Rugs

Those who are fond of crocheting will find the making of these rugs quick and delightful work. They can be made of rags, which should be torn about half an inch wide. Flannelette is particularly charming, as it is so soft to the feet. If they are to be of light weight, the material will just be crocheted in the round. Begin with a chain of four stitches and join together with a crochet hook. Increase the round about eight stitches, and increase the same number for each round. Crocheters do not all work alike, and if this is found to be too full, do not add as many as



A CROCHETED RUG

eight stitches. The rug must lie perfectly flat and smooth. Single crochet or Afghan stitch is used.

Many people prefer a thick and heavy rug, especially if it is to be used down-stairs; and in order to make this really solid, manila rope can be used with the material, holding it in the hand and crocheting over the rope. If a rope is found to be too heavy, a round lamp wick can be utilized instead, but this makes a much softer rug. For a heavy rug an ordinary clothes-line is the best filling. Shaker flannel is variegated in appearance, and is perhaps the best of all materials for making crocheted rugs. If this is bought between seasons, remnants can often be obtained for a very small price. Experience will enable the worker to find out how many pounds of material to use. It is impossible to give the exact weight as one worker will use twice as much material as another, according to the looseness of the crocheting or the size of the hook.

I have seen beautiful fancy rugs made from unbleached muslin dyed in exquisite shades and torn only half an inch in width and without any filling. All sorts of intricate patterns

can be made, and designs of all kinds can be worked out by a skilful worker. As the beauty of these rugs depends upon their coloring, and as this is not easy to plan for, dyeing can be resorted to, after the rug is completed, by staining some attractive pattern on the rug both back and front. This should be done by means of a stencil, so as to keep the edges clear, and the dye should be allowed to soak in so as to permeate well through the crochet work.

Knitted Rugs

Those who are interested in knitting are always on the lookout for some new ideas so that they may keep their needles busy. A knitted rug is made even more quickly than a crocheted one. It is best to wind the material into balls, and to decide on two or three colors beforehand. The material should be cut not more than half an inch wide, and, of course, must be neatly joined together before being wound. These rugs are made in the following way: Knit a strip six inches wide and twelve inches long. Then knit another strip, which may be of another color, four inches wide, and

make it long enough to go entirely around the six-inch strip. The right length must be determined by laying the wide strip on the table and laying the new strip beside it. The corners must be slightly fulled so that the oval will lie perfectly flat. Do not take out the needles until the strip is neatly sewed to the centre piece, so that more can be added if the strip has worked up in sewing. A third strip would make a rug fifty-six inches long and forty inches wide; and if a larger rug is desired, a fourth strip would make a rug sixty-four inches long, every strip increasing the rug eight inches in length. These rugs are pretty when placed in front of a bureau or for a hearth-rug, especially in a living-room in conjunction with mission furniture.

Hooked or Pulled Rugs

The hooked or pulled rug is one of the most durable and artistic of the home-made rugs. About ten years ago Mrs. Albee started an industry for the making of these rugs. At that time the usual designs were so ugly that they were seen only in kitchens or farm-houses, and were made by country people from the old

clothing of the family. These crude floor coverings were appreciated because they were so durable and could be made quickly at a nominal cost. Mrs. Albee saw the possibility of the rug, and owing to her splendid enthusiasm, a glorified pulled rug was evolved. It was made in the old way, but new flannel was substituted. This was dyed in soft, rich colors and was worked up into beautiful rugs. She used only good designs which she adapted from Indian motifs. They were named "Abnakee" rugs, and have been much appreciated by those who have used them. Rugs are made to-day from Mrs. Albee's directions, and the industry is now being taken up in many parts of the country.

The process is exceedingly simple, requiring very little outlay. A small frame of soft wood forty-eight inches long by seventeen inches wide is needed. This is made of strips two inches wide and one inch thick. The frame should be made adjustable by the use of pegs fitting into auger holes. A good carpenter can build one.

The rugs are made on burlap of a good, even quality. The designs must be stencilled

onto the burlap, which is then put into the frame. The material used is a soft, unbleached all-wool flannel, cut lengthwise into strips about a quarter of an inch wide. The only implement needed is an iron hook, which can be made out of a forty-penny nail. It should be about five inches long, including the handle, filed into shape at the end and curved backward.

Good designs are the most important features. The most successful for rug-making are those adapted from Indian motifs. Some are from Oriental rugs, while others are geometrical in form, with pronounced borders and plain centres. Each worker should endeavor to be her own designer, or should utilize simple Indian designs. Broad, strong lines must be used so as to make the designs as barbaric and crude as possible.

The stencils are usually stamped on the burlap by means of a heavy bristle brush. Other workers have preferred to make the color of the design correspond to the final color of the rug.

As it is impossible to get flannel in suitable colorings, it must be dyed. This is the most

troublesome part, but the results make it well worth while. Some people prefer the vegetable dyes, while others find the best commercial dyes perfectly satisfactory. It is best to dye a piece of flannel only five or six yards long. Each dip comes out a different shade, thereby insuring a soft tint in the rug and making an unevenness of light and shade not possible to achieve in any other way.

The rugs are actually made by hooking the strips of flannel through the burlap in little loops about a quarter of an inch high. These may be left rather uneven. When the rug is finished, it is gone over with sharp shears and the highest loops are cut, leaving a mixture of loops and straight ends. Some rugs have a pile half an inch thick, while others have one about one-quarter of an inch.

When pulling out the loops the hook is held in the right hand above the cloth, while the strip of cloth in the left hand below is allowed to be drawn loosely through the fingers. The frame should rest lightly on two tables, the worker sitting comfortably so that she need not stoop over her work. Begin at the right-hand corner of the frame and work toward

the middle, backward and forward. This method is followed satisfactorily by some people, while others have frames as large as the finished rug, and work all the way across. Each worker, however, has her own method, which is usually arrived at by the best of all teachers—Experience.

CHAPTER VIII

How to Stain Floors

The care and finish of wood is a problem which has to be met sooner or later by every homemaker. How many floors are spoiled by the wrong kind of treatment! The majority of people, when they have a floor to stain, buy a ready-made can of varnish and stain, mixed, and then are disappointed that the appearance of the floor is not what they had expected. It is impossible to make a beautiful floor surface with this makeshift, and patience and care are needed to obtain good results. Good hardwood floors are the most serviceable. The expense of having them properly finished can be minimized by the homemakers doing the work themselves. Soft woods, such as Southern pine, Oregon pine, Washington fir, and redwood can be made to look almost as rich as hardwood by careful treatment. If the woodwork is new it is easy to stain the floors satisfactorily, and no one need be deterred

from doing it. Old floors covered with shabby marks can be renovated very easily, as there are excellent materials on the market for removing stains.

The floor must first be treated with a good solvent, which should be applied with an ordinary paint brush. It will immediately soften all the old coating so that it can be easily removed, leaving the wood bare and clean, ready for the new finish. After the solvent is applied to the whole surface, go over it with a painter's putty knife, which will remove all the old material. If a great many bad coats of varnish and stain have been used, the solvent may have to be applied a second time, though this is rarely necessary. When most of the old stain has been removed, wipe the surface clean with a cloth or waste saturated with naphtha or benzine; care being taken that no artificial light is near, and that the windows are open. The best kind of waste to use is fine steel wool, as this hastens the work, having some grit to it. When the wood is perfectly dry, it is then ready for the finish. If there is no hurry about removing the old finish, it will be found that the longer the

solvent is allowed to remain on the floor before being scraped off the easier it will be to remove it. Sometimes it can be left on a whole day.

The next process is to color the floor the desired shade. The choice of this will be governed by the kind of wood of which the floor is made. Oak should not be stained with mahogany dye. If the floor is oak, the question must be decided whether the finish is to be weathered oak, brown weathered oak, green weathered oak, Flemish oak, or light oak. Color cards can usually be obtained of wood dye, so that the shade can be seen before the dye is purchased.

The best woods for floors to be made of are oak, maple, or pine. Maple is perhaps the wood *par excellence* for all-round service. If it is desired that the floor be left the natural color, a wood filler must be used in place of the dye. Such can be obtained so as to make the grain of the woodwork appear dark or light, whichever is preferred.

The last process for an unstained hardwood floor is to apply a coat of good beeswax. This can be made at home. Buy the beeswax by the pound; shave it down, and cover it with

turpentine. Put it on the back of the range to allow it to melt very slowly; when soft it will be ready for use. It should be of the consistency of lard when melted. Beeswax is expensive, and unless it can be obtained wholesale it is as costly to buy as the wax ready prepared. Usually two coats are needed. The quickest way to polish the floor is to use a weighted brush. If there are many rooms in the house requiring a wax finish, it is essential to invest in one of these brushes, as too much time would be spent in polishing several floors with a cloth or hand mit. They can be obtained for three dollars, but this price must be considered as against the time and strength spent in doing the work by hand. After the floors are polished, the weighted brush will be needed only about every two months to keep the floors in perfect order. If the floor gets worn in some places, add more beeswax, and then the surface will appear uniform.

For a softwood finish dye must be applied. One gallon of dye will be needed to cover four hundred square feet of floor space. Before applying the dye try it upon a small piece of wood and see if the shade is the color desired.

If it is too dark, a little wood alcohol can be added. The dye must be applied with a two-inch camel's-hair brush or Fitch brush. If these directions are followed, a very serviceable and artistic floor finish will be the result. Some people prefer a shellac finish, which is, of course, brighter than the wax. If this is preferred, one coat of good shellac must be applied before the final coat of wax. The cost is very slight if the work is done by one of the household, as it is usually the labor that makes floor-staining and finishing so expensive.

A new floor, 15 x 18 feet, will require five pounds of wood filler, costing fifty cents, and two pounds of prepared wax costing one dollar and twenty cents, showing that for less than two dollars the floor can be properly finished.

For a hardwood floor, two quarts of dye, five pounds of filler, and two pounds of wax will be required. A new floor with a shellac finish will cost about fifty cents more and will take two quarts of dye, half a gallon of first-quality floor varnish, and one pound of prepared wax, making a total of four dollars.

A CRAFTSMAN'S SOFA

CHAPTER IX

Furniture

There is much to select in furniture in these days, but it can be classified under two divisions —good and bad. Some particular piece may be good in itself, but it must be appropriate to the place and purpose for which it is used, or it will cease to be beautiful.

Furniture should be suitable to its surroundings. The life for which the white-and-gold furniture was designed was one of elaborate formality. Ceremony and not comfort are suggested by rooms furnished in this style.

Our houses should not be overcrowded. Most housekeepers err in this direction. We do not want our homes to suggest museums, with shelves laden with knicknacks. Too many small things only make a room look trivial and not homelike. William Morris's words, "Have nothing in your houses that you do not know to be useful, or believe to be beautiful," should always be remembered.

Some people think if a thing is old it must of necessity be good. When the best Georgian furniture was made there were, even then, men who made furniture from poor designs. The quality of workmanship, however, was so excellent that it has lasted until the present day. The original Georgian designers were masters who made standards in architectural as well as household art.

The Adams Brothers were great architects as well as great designers. Wedgwood, Chippendale, and Flaxman expressed themselves in material forms, and we reap the benefit to-day. Chippendale and Sheraton patterns were brought out to New England by cabinet-makers who had worked under these masters in England, and with these patterns and the skill gained by years of practice they were able to make as good furniture in the new world as in the old. Sometimes they used maple and cherry when mahogany could not be had. These men were often engaged for months at a time by the old colonial families to make their furniture after such models. As it was good honest handiwork, and the wood was well seasoned, it is no wonder that much

of it still remains and deserves to be treasured by those who have the good fortune to possess it.

A careful study of plates of colonial furniture will impress the best designs on the mind so that the buyer will be able to discriminate between good and bad furniture. It is not possible for all of us to obtain these old pieces, but there are still many conscientious cabinetmakers who will faithfully reproduce good pieces, and who will use only good, seasoned wood.

Another point to remember when furnishing a room is the size of the furniture to be considered. Large, heavy pieces are not suitable in a room when it already seems crowded with two easy chairs. It is best not to mix woods when buying anew. Mission and colonial furniture are often in the same room; but in a case where the room is to be newly furnished, do not have both. Wicker furniture seems to fit anywhere. It is especially suitable for living-rooms and bedrooms on account of its light weight. It can be stained brown, green, or mahogany, and goes with any kind of furniture. Never buy furniture highly varnished. It is inartistic and unserviceable. A bright

piece bought from stock can always be rubbed down, if you insist upon it; or if ordered from one of the floor samples, it can just as easily be "finished dull"—a term meaning the polish of "elbow grease," but not of varnish.

In the houses of to-day the built-in window seats, hall settles, and porch benches are very sensible. They reduce the cost of furnishing and add much to the decorative qualities of the home.

Another thing to remember when buying furniture is not to choose queer, eccentric-looking pieces that will look *passé* in a year or two. Furniture has to last a long time, and it is important to get pieces of good design and finish, which will keep their original appearance after years of service.

There is a quiet dignity about craftsman's furniture that makes it peculiarly well suited to the simply furnished home, and its sturdy, straight lines give it a feeling of stability. So many new houses of to-day are finished with trims of dark-stained wood, and for such houses craftsman's furniture is invaluable. The hand-beaten copper handles add just that touch of color and relief necessary to

A CRAFTSMAN'S LIBRARY TABLE

break the monotony of the straight lines. The craftsman's sofa is suggestive of how a room furnished with this kind of furniture should be treated, for instead of being filled with fluffy pillows of light colors, the heavy straightbacked pillows of craftsman's canvas ornamented with appliqué are absolutely in keeping.

Charming pieces of furniture are made for dining-rooms, and the little sideboard is beautiful in design and yet does not take up much space if used in a room of moderate size. The handles could be of copper, black iron, or brass. The method of putting this furniture together with tenon and wedge joints, together with the fact that all the wood used for craftsman's furniture has been well seasoned, makes it practically indestructible. Leather is an appropriate covering, the color of the skin seeming to melt into that of the wood.

In looking at our illustration of a centre library table, notice how completely in harmony is the beaten-copper lamp and grass shade with the simple lines of the table.

In a large house built on somewhat Gothic lines, the furniture made at Rose Valley, Pa., is particularly appropriate. The ex-

quisite carving shows the hand of a master craftsman. All the furniture made in the workshops at Rose Valley is designed by Mr. William Price, a well-known Philadelphia architect. The furniture is not carried in stock, as it is usually made to order and designed to suit the house in which it is to be placed. Our illustrations show one or two samples of this beautiful furniture. No one can see the Morris-chair without appreciating its graceful lines, and the adjustable seat makes it one of the most comfortable chairs possible to imagine. The cushion for the seat is usually made several inches thicker than that of the back. The same care is exercised in the upholstery as in the hand carving and construction. Like the craftsman's furniture, most of it is held together by tenon and wedge.

When the furniture is all in place, the house must be studied as a whole, and improvements made by readjusting it, finding by experience the best place for each piece. Strive to express your individuality in your home; make it beautiful; and, above all, adapt it to your requirements by imparting to it a charm that every one will feel on crossing your threshold.

A GOOD EXAMPLE OF MORRIS CHAIR

CHAPTER X

The Right Use of Ornament on Furniture

The right use of ornament on furniture can only be successful if it is made in obedience to the law of use. Utility is suggested by simplicity of form, and the ornamentation must not be allowed to interfere with the original purpose of the article. Much thought is needed in order to hit the happy medium between bald simplicity and undue elaboration, but there are few who understand the art of knowing where to stop. The consideration of use cannot be too strongly emphasized. There is no excuse for the table that wabbles, the chair that is not restful, or for a couch where carved ornament in the back deters one from making use of it as a lounge. If this interferes with the original purpose of the sofa, it is bad ornament, however well it may be tooled.

It will be found that the most successful enrichment is generally suggested by some useful purpose, either in taking away from the tiresomely monotonous effect of a too plain surface or by making it more useful in that it will not become so easily scratched, because of having the surface broken with pattern.

Simplicity in design naturally calls for good workmanship and good materials. The most decorative pieces of furniture are those which rely on their structural quality and good workmanship, together with beautifully finished woods, rather than ornament added later. What could be more beautiful than the deep-toned browns and soft grays of fumed oak or chestnut that give to the wood a look of age, and enhance the beauty of the natural grain far more than an application of varnish, which wears off and can easily be scratched?

A year or two ago, when visiting some beautiful homes in England, I was immensely impressed by the absence of any so-called finish on the wooden panels. Apparently they had only been subjected to the process of filling and fuming, and were without the lustre of even a wax finish. In looking at new oak that

is free from varnish it will be noticed what a beautiful wood it is, well adapted in tone for many color schemes that harmonize with the color of the wood.

Furniture should be chosen of structural simplicity, relieved only by the colors and changeful effects given to the finish of the wood and the leathers. What further ornament is needed for a sideboard than such accessories as hinges, door pulls, and escutcheons? They may be as ornamental as it is possible to make them, but they must be in harmony with the original structural simplicity of the piece.

Ornament is always an accessory, but it can be at the same time a constructive accessory, thereby adding to the beauty of the design, and showing the reason for its existence by its conformity to rule.

The right use of the curve should add ornament to the furniture. There is nothing more beautiful or ornamental in the way of a chair than the old fiddle-backed arm-chair of colonial days, pleasing to the eye with its graceful lines, and relying for ornament on its beautiful curves. The foot was originally a club-foot,

but in some cases it is carved, and the ball or claw-foot came to be used instead of the original club-foot. In some of the old pieces we sometimes see the knee carved, and the back was often pierced or divided by interlacements of bands. The original shape has lived, and to-day its superiority is recognized as one of the best designs ever made for a chair, and gradually it has lost its ornament and relies only upon its well-modulated curves for decoration. The old Windsor chair has also survived, and although ornament has never been introduced, it is a comfortable and beautiful chair which will never go out of fashion.

In looking at the old colonial highboys, we cannot help being struck by their graceful lines, so full of dignity. The plain surface is charmingly broken by the well-designed handles, and ornament is introduced by the graceful lines and flaming torches surmounting the drawers, and also in the shell beautifully carved by hand and placed usually in the middle lower drawer.

In later times the original Morris-chair was comfortable, beautiful, and ornamental, and bears little resemblance to the immoral chairs

turned out in these days by factories, where ornament has played havoc with the well-thought-out lines designed by the master. In going through a factory of Morris-chairs, there would in all probability not be more than three designs that ought to be allowed to exist. Carvings on the arms, carvings on the knees, billowings in the wrong places detract from the shape of the chair and tend to make it singularly uncomfortable. It seems inconceivable that when such a good chair was designed as the original Morris-chair any one should want to alter it. It filled every requirement, and yet the terrible monstrosities that bear the name of Morris-chairs demoralize the uninitiated. We have to thank Messrs. Liberty and Heal, of London, and Mr. Gustav Stickley, of America, for introducing into their respective countries simple, well-constructed furniture, devoid of useless ornament, yet satisfying in its lines—indeed for most of the well-made furniture of to-day. George Walton, too, has made his mark in furniture designing—beautiful in line, exquisite in detail, the ornament always subservient to the first principles in art. In the last ten years enormous strides

have been made in the designing of good furniture, for which we cannot be too thankful.

There are some pieces of furniture that seem harder than others to reform. The hall hat-rack is one of them, and the abortions that have existed with bevelled mirrors and glued-on carvings have no excuse for their survival. Beds are another source of woefully misdirected ornament. Wriggling, tortuous curves do not suggest repose in the slightest degree. In going through any large department store, one cannot find in them half a dozen well-designed beds that any person of taste would want to possess. Good brass bedsteads with straight lines and simple ornament are few and far between, while goosenecks and swirling curves are in abundance, not only in the brass, but in the cheap enamel-bedsteads. For sanitary reasons wooden bedsteads are not so much used as metal; but they are so much more beautiful that it seems a pity that wood cannot be more frequently used and the mechanisms where dust is apt to lodge be only of metal.

There has been a great improvement in wicker furniture during the past ten years.

SIMPLE LINES AND GOOD CARVING

Simple, comfortable shapes in chairs and settees can now be obtained, but there are far too many of the lumpy, bumpy kind still to be seen, with knobs of wood run on to the wicker, detracting from all sense of beauty of line and construction.

It is intended that ornament should please the eye, and in order to do this line and color must in themselves be beautiful and restrained by absolute fitness. The right use of the curve, which is the line of beauty, can be made purely ornamental. It is interesting to notice the development of the line and curve. Full of meaning were the curves in the Renaissance period, and how suddenly they fell away from the lines of pure beauty in the Louis-Quatorze and Louis-Quinze periods!

Applied ornament is usually round or flat. To the round belong carving and all forms of relief; to the flat, geometrical designs, applied in various colors, such as marquetry, mosaic, buhl, and veneering. Furniture ornamented by the flat style is in itself beautiful, but can only be placed amidst the right surroundings. Rich hangings, costly woods, and beautiful rugs are the right surroundings for furniture

of this character, and it only looks out of place and vulgar when put in modern, inexpensive homes. Inlay and marquetry in furniture call for mosaic in stone and tapestry on the wall, and unless used with restraint are apt to be in bad taste.

Our illustrations of Rose-Valley furniture show intricate and exquisite carving, and much of it; but its suitability to the surroundings for which it is designed shows a deep appreciation of the right use of ornament. Every detail is carefully thought out, and although it is elaborate, a feeling of restraint is noticeable, as none of it is superfluous. The quiet dignity of the simple lines shows how large a part form plays in the making of good furniture.

It all comes back to the principles of fitness and suitability to their surroundings, and we have to consider this when deciding the right use of ornament on furniture.

ROSE-VALLEY FURNITURE

CHAPTER XI

Casement Windows and Fireplaces

So much has been written about the health-giving properties of sunlight and air that people are at last beginning to realize the necessity of open windows. Health is the first essential of good homemaking. If our homes are to be wholesome and cheerful, we must make arrangements for the admittance of the best of nature's gifts,—light and air.

We must, therefore, not have curtains so costly that we dread sun, air, or dust; neither must we have windows so heavy that it is a labor to open them. The solution of many difficulties has been met in the casement windows, now so much in evidence in modern home-building. Not only are they artistic, but the ease with which they respond to the slightest touch makes them of practical value.

The casement should open inward so as to allow the use of fly-screens and insure easy washing. There are many ways of building

casement windows, such as the recessed bay-window, useful also as a window-seat. Sometimes, again, the seat has a high back of wainscoting, and the casements appear several feet above. At this height they let in light, but give no outside view. Such an arrangement is useful when a sideboard is built into the recess in place of the window-seat. It also gives opportunity for the use of leaded glass.

There are several good methods of curtaining these windows. A sash curtain can be hung on a rod especially made for casements. It is fastened securely at one end, and has a rough rubber disk at the other, doing away with the necessity of taking down the curtain to wash the window. As shades cannot be used, it is desirable to have a pair of curtains wide enough to cover all the casements. One long rod supported in the middle is fastened to the casing, and can be used in conjunction with sash curtains on each casement window. Or, better still, the sash curtains can be dispensed with altogether. When this is done there should be a deep valance to take away the glare from above when there are no shutters.

There are so many delightful curtain materials sold by the yard now that a tour through the shops will show an immense choice. Raw silk and China silk, challies, linen taffetas, Singapore lattice, bloom-linens, serge, and even Turkey red can all be used when plain materials are needed. Among figured materials there are many charming varieties: cretonnes with their creamy grounds, white glazed chintzes with their strong designs of old-fashioned flowers, linen taffetas with stencil floral effects, Madras in soft greens with old rose or yellow flowers, or Madras in self-tones in lovely shades, seem to grow more beautiful each season. Japanese cottons are found in blue and white, Java prints in strong, contrasting colors, and also in yellow and white, red and white, and occasionally in green and white.

Among the Oriental stuffs, plain colors in deep rich shades hold their color in a way that no Western manufacturer can imitate. Some of the flowered muslins are also excellent for casement windows, if of good color and design.

All the materials mentioned can be used for inner curtains, yet they must not be chosen

haphazard. Inner curtains must become part of the wall line, and be harmonious in color and design with the general treatment of the room in which they are used.

For sash curtains a transparent material is needed. The most suitable are fishnets, bobinets, colonial nets, scrims, cheesecloths, and Madras, which are made in soft creamy shades, more beautiful in down-stairs rooms than dead white. Sometimes white is best in a bedroom, and for this purpose white Swiss, plain or dotted, comes in all qualities. Among other suitable materials are nets, dimities, point d'esprit, and nainsook, any of which make sheer and dainty curtains. The new stencilled curtains are especially suited for bobinets and scrims, and if properly done will stand sunlight and soap. Sometimes the design runs down the front and across the bottom of each curtain. Others are made with the design running across the top and also just above the hem at the bottom. One with a strong design of grapes and leaves with a heavy stem, stencilled on cream bobinet, looked most beautiful in a dining-room, with soft green burlap on the walls.

Some of the deep bay-windows, with six or eight casement windows, with smaller windows above, are usually curtained with two sets of curtains which are sewed on to numerous little rings which move easily on the rods. The lower curtains are drawn back in the day-time while the top curtains are kept drawn to give the effect of a valance. These must have traverse cords, as they are themselves out of reach. This treatment gives the window a very quaint and attractive appearance.

If a room is dark and gloomy, curtains made of soft yellow Madras or silk will give an effect of sunlight. If, on the other hand, the room has a southern exposure, greens and blues will tend to soften the light. Thus, an open casement window with dainty muslin curtains and a pot of growing flowers on the window-sill bespeaks refinement and an atmosphere of cheerful hospitality.

The Fireplace

Nothing improves a house so much as well-designed fireplaces. It is therefore most important that we give a good deal of attention to this detail. The hearth is the centre of the

home, around which the family gathers in an evening, and the kindling logs seem to cast a spell on those circled around its glowing embers.

An open fire is desirable from more than a social point of view, as it creates a draught, and a room with a fireplace is always much better ventilated than one without. A constant change of air is necessary to insure perfect health, and an open fireplace is a valuable asset in any room. As a rule, the occupants of the house have not much to say in the choice of a fireplace, for if the house is built for them the fireplaces are naturally designed by the architect in character with the rest of the house, and if the house is rented the fireplaces are already there.

Sometimes these are so bad that it is absolutely necessary for something to be done to conceal them. A shabby black-marble mantelpiece can be transformed by pasting muslin over it and then covering it with several coats of paint. In a room with white trims a marble mantelpiece, painted white, takes on an entirely different garb, and is unobtrusive because it matches the woodwork. A white marble

mantelpiece, cold and unapproachable in its appearance, can be treated to a coat of acid, which will turn it to a greenish-yellow shade, and will remove the high polish so objectionable in out-of-date mantels. Of course, the bad design still remains, but if the surface is agreeable, the improvement in the appearance of the renovated mantel is remarkable. The landlord may be obdurate and may have to be reasoned with, but if he does not like it he can be reassured, for when the mantelpiece has been covered with muslin, and painted, the material can be removed and the polish added with no damage to the original.

In a room with rough-cast walls and mission furniture a severe style of fireplace is most appropriate. Red brick is an excellent choice when heavily pointed with black or ivory mortar. The mantel-shelf should be of heavy oak supported by beautifully carved pilasters or quaint gargoyles. Wrought-iron andirons and a few heavy ornaments on the mantelpiece would be in perfect accord with such a room.

If a living-room is colonial, the fireplace must be in keeping. The colonial mirror should fit between the shelf and a well-designed

moulding. The mantel should be made of carefully carved wood with a facing of dull-gray marble. The candelabra on the shelf must be in keeping with the room, which should be furnished in mahogany of good colonial design.

Another colonial scheme is a simple fireplace of Pompeiian brick built almost level with the wall. The purple red of the brick blends well with many papers of low tone. A stronger note must be accented in the tiles which form the hearth. Such a fireplace is so inexpensive to build that any one could have it instead of a badly designed one, which would otherwise spoil a good room.

A fireplace built on somewhat similar lines with Pompeiian brick facing and an Arabian tiled hearth could have the detail beautifully carved and a simple panel mirror placed above the shelf.

In the living-room in a summer cottage an altogether different kind of fireplace can be built of rough stone found in the neighborhood. This should be surrounded with a heavy oak shelf supported by corbels of stone or oak.

Sometimes an inglenook effect can be made

by running a beam across the room and supporting it by posts. This could only be done in a room of craftsmanlike appearance. A generous hearth must be laid for this treatment, but the mantelpiece can be simplicity itself: red brick pointed with black, an iron-backed fireplace, and andirons of the same metal. The opening at the top can be hidden by a handmade hood of repoussé brass. The fireplace jambs and shelf can be straight beams. Shelving for books could be built on either side of the fireplace, and a high-back settle could be run to the same height as the mantel-shelf. An end like a grandfather's chair, some seven or eight feet from the fireplace, would make a decorative finish. Of course, it would not be necessary for the bookcases to be hidden by a similar wing.

A fireplace across a corner is sometimes very attractive, except when it is near a door, and this absolutely spoils the comfort of a fireside when the opening of the door necessitates a general upheaval. One of the simplest fireplaces built in a corner consists of three Gothic panels above a high shelving. Below are three shorter panels following the line of those above.

The facings of the fireplace consist of Mercer tiles, and these are framed on either side by the jamb only four inches wide. The entire mantel is set in one large panel. It takes up very little room, and yet is very effective.

Sometimes an interesting feature is introduced by having the fireplace to suit certain decorative subjects. Some time ago I designed a mantelpiece for a living-room which was being remodelled. An ugly fireplace was removed from the corner, and a new mantel was planned, formed of heavy oaken beams, which reached up to the ceiling. Above the shelf was a large plain panel in the centre of which a stag's head was placed. The shelf was supported by substantial corbels. Beneath these was a plaster cast of the Aurora, stained a yellow green. This was inserted in a panel. The facing of the fireplace consisted of dull, rough orange tiles, which harmonized well with the simple mission lines. The room was furnished with craftsman's furniture, and the wood was stained to match. The introduction of the stag's head and the Aurora made an interesting feature in the room, and yet it was all extremely simple.

A CORNER FIREPLACE

CHAPTER XII

What to Use for Portières and Curtains in the Country House

In many country homes curtains that suggest the modern trend of thought would be out of harmony with their surroundings. If a parlor is furnished in Empire style, what could be more incongruous than hangings of coarse canvas, ornamented with *art-nouveau* designs? The curtains must be in harmony in tone and design with the Empire period, and would need to be made of rich-looking materials, overtopped with the fitted valance ornamented with Empire designs.

Georgian and French styles must be treated with the same restraint, if the rooms are to be faithfully carried out in any one period, and the curtains must conform to the general style of the room.

In going into houses of well-to-do people, it is surprising to find that draperies that have been made by reliable firms have lost their

shape and sag. This should not happen, and would not if sufficient care had been taken when the curtains were made. When they are laid out on the cutting table the interlining must be sewed or basted to the material, so that when in place the curtains keep their shape. Sometimes the bastings are caught only here and there, and after a while they give way: the result is a sagging, lumpy-looking curtain. If the curtains had been made properly in the beginning this trouble would have been avoided.

The draperies of a room should always harmonize with the walls, but should be stronger and richer in tone. Hanging in soft, straight folds, they soften the hard lines and add much to the beauty and dignity of a well-planned room. In providing portières for a double door, the portière can be made by lining or sewing two separate materials so as to form one curtain. The curtain itself will look well, but either one side or the other of the opening will show a blank space of woodwork; also when the sliding doors are closed, one room will be without its portières. The most usual way is to make the portières to suit each room,

the lining of one matching the front of the opposite portière. It is best to use sateen as a lining, as this is made in a wide range of colors. Wherever possible, the lining should match the curtain, but if the heavy curtains at a window are hung wide enough to come in front of the cream or white curtain, and will be seen through the sheer curtains from the outside, then they must be lined with cream. To my mind curtains lined with the same shade are much more attractive than those lined with white or cream, but they should not be more than twenty-four inches wide when pleated up, and not be brought forward to go in front of the window. An abomination constantly seen is a pair of heavy curtains meeting in the middle of a window and then held tightly back by a cord or band. They give a feeling of uneasiness to those who appreciate the fitness of things, and are in themselves a contradiction. Why hang them forward if you want them back? The same fault may often be seen in sash curtains. They are hung on a rod at the top and bottom of a window, and then a foolish white band or cord holds them back in the middle.

In selecting materials for curtains suitable for rooms furnished in period styles, there are many beautiful patterns to choose from, and at prices to suit nearly every one—linen, velours, upholsterers' velvets, Liberty velvets, silk-crinkled tapestries, brocades, corded silks, goat's hair, Armures, and figured tapestries, all of which make suitable hangings for various rooms. From time to time attractive materials, representing weaving or cross stitch, are brought out and charm the eye with their color and texture. A material with a design of trees and birds looking as if they had come out of the ark comes in useful for a piano-back or book-case curtain. It comes with a tan ground, and the design is in one color. It is charming in the blue green on a tan ground, and also in copper, while the red and tan seem equally suitable for some quaint hanging.

Successful experiments have recently been made in evolving new and interesting ideas for hangings for doors and windows.

We are all familiar with the lined and interlined velours and tapestry draperies that are always to the fore in most handsomely furnished houses. They have their place in

classical work, and for the purpose of excluding draughts, but they are not the kind that appeal to craftsmen of to-day. It is remarkable how little is known of what is being done all around us in the development of original and artistic curtains, not only by artistic individuals, but by communities of craftworkers throughout the country. The results are obtained, not by buying costly silk and satin draperies, but often by the use of the simplest textures, in which color or applied design play the important part.

Arras cloth, or craftsman's canvas, has been a joy to the privileged few who happened to know where and how it could be obtained. Happily it can now be bought at one or more shops in every city. It is very like every-day burlap in weave, and is made of a mixture of linen and cotton. It possesses a slight variation in texture that is very desirable in draperies. It is made in Scotland in a wide range of colors which fade so little with years of wear that the effect is only a softening of tone. It is now obtainable in linen color as well as the art shades. People who have always appreciated linens enjoy those with a coarse

mesh called "bloom linens." They are an inspiration for making appliqué upon Arras cloth or other shades of linen.

Coarse Russian linen sold for kitchen towels is another material constantly overlooked. Its decorative possibilities are endless; the gray in which it is made is a suitable color for using in bedrooms when a quiet groundwork is needed for appliqué or stencil treatment, or darning. This material is only fifteen inches wide, but the joining of the widths lends itself to decorative needlework, and a hinged effect in stitching gives it much individuality.

Raw Shikki silk from China is wonderfully attractive for window curtains, especially in the natural color, which does not change with contact with the rays of the sun. Stencilled with dyes, it makes quaint sash curtains; the design showing through the curtain looks well from both sides of the window. Shikki can be used in dark colors for sash curtains when a sheer curtain is used next to the glass. This slight protection seems to be all that is required to insure the color remaining. Another silk that is remarkable for the way it holds its color is Tudor silk, which is fifty inches wide.

Liberty or Corean silk, thirty-six inches wide, can be substituted when the Tudor is not available.

For an unlined curtain requiring little weight, the Helena tapestries from Scotland, designed by Voisey, are some of the most beautiful fabrics imaginable. They are made of mercerized cotton. The weft and woof are never the same color, so that the effect is iridescent. The designs are excellent. They are also made up in the seventy-inch Madras. The latter are found at most of the best stores, but the Helena tapestry has to be looked for, as so choice a material is often confined to one or two stores in each city. Some folks have never even seen this material, but those who are familiar with it never waver in their appreciation of it. In a room with self-toned walls and window curtains, Helena-tapestry portières with a voyant design of a flower motif make beautiful hangings and an unusual note of decoration.

Arts and crafts societies have for sale many kinds of woven fabrics; the Acadian weaving industries, having been revived and fostered of late years, are now making the old Evan-

geline portières; while from the mountain regions of the South the old blue and white coverlets, so dear to our grandmothers, are made into portières and curtains which are more suitable for blue and white colonial rooms than almost anything else.

For light hangings, what beautiful prints can be found among the East-Indian cottons, not only in pale yellows and greens, but in deep warm shades! Javanese draperies with their stencilled Batik work, done by hand by the women and children of Java, can be used in nearly any room.

Craftworkers are beginning to do a modern form of Batik, which consists in dyeing a piece of cloth which has had the parts where the design appears protected by a process, so that the groundwork takes the dye but not the pattern. This industry is only in its infancy in America, but it is an interesting field open for immense developments.

A description of a few portières and curtains that have lately been made will not be out of place.

A portière of Arras cloth with an applied design in linens made an effective drapery in

ARTISTIC PORTIÈRES FOR A COUNTRY HOUSE

a living-room; the groundwork was wood-brown, a pine-cone motif was carried out in rich dark greens and tans, the cones being in green with dark outlines, while the needles and deep border band were in tan.

Another portière, made of deep olive green Arras cloth, had an effective design of conventionalized nasturtiums. The leaves and flowers were in old gold linen with a band of soft tan. Another band of green forming a base for the slender stem lines was held in place by stitchery in heavy green floss. Yellow floss was used for the flower centres and stems. This portière with olive green walls and light brown mission furniture, with tan leather seats, gave just the decorative note needed in a craftsman's library.

Appliqué can be very decorative when done by artistic people; but such dreadful draperies have been sold that it is necessary to be very cautious in buying, carefully considering the individual merit of each piece.

A curtain of russet tones was ornamented with an apple and disk frieze treatment in reds and tans, and was extremely decorative and unusual. It was made of changeable

linens, the design being outlined with embroidery silk in art stitch. A great deal of hand work was put on these curtains, but much the same effect could be attained by couching the outline in heavy flax. The same design was used for linen sash curtains in a summer cottage, and the general effect was excellent. The work was taken up at odd moments, and was a pleasant recreation. If preferred, the same design could be stencilled instead of applied, and then outlined with coarse stitching. In a summer house this is often advisable, when the time cannot be spared for much needlework.

A design in pomegranates was made up in three shades of gobelin blue linens on Arras cloth and was outlined with flax worked in art stitch. These hangings were very effective in a living-room of blue and mahogany.

Another successful portière consisted of a large tree motif, made up in blue and green linen on a tan linen ground. It was outlined in coarse embroidery stitch. Such a design, however, would look well only if suited to its surroundings in a room furnished in *art nouveau*.

Portières and Curtains

Many specimens of modern weaving have been exhibited in New York from time to time. Besides the ordinary woven curtains, with which we are all familiar, there were some gobelin draperies, woven by Norwegians in beautiful colorings. One of swans on a geometrical background was an exquisite piece of work in soft grays and yellows. Another design in a flower motif was transparent, and was one of the most beautiful pieces of weaving possible to be imagined. When such products of the hand-loom can be made for our use, it seems strange that in the homes of millionaires they are rarely found; but costly, commonplace hangings are often seen, which should not be tolerated.

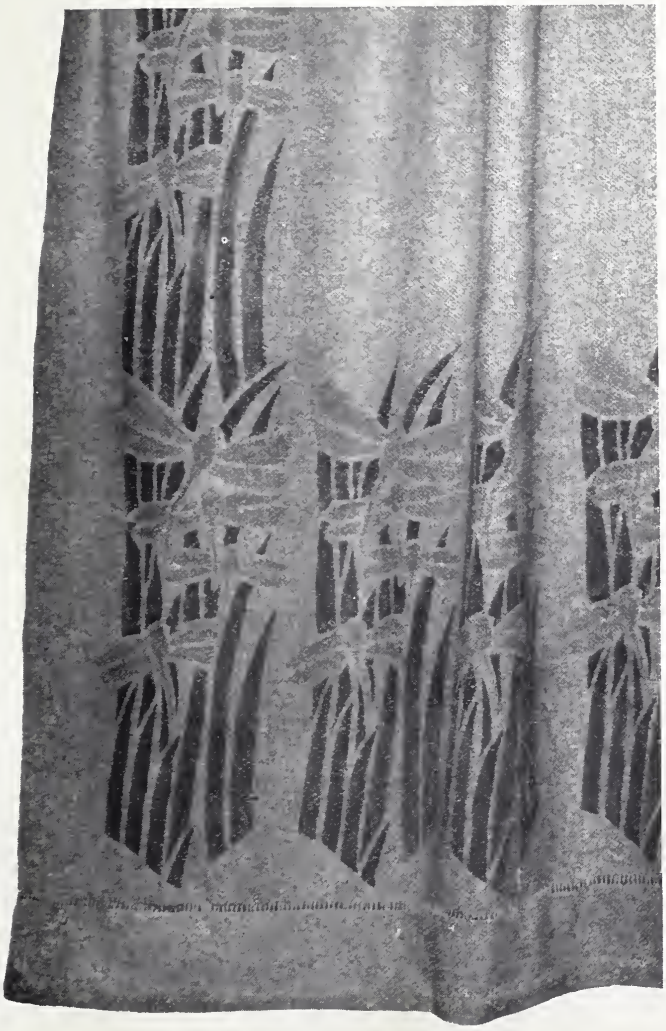
Expensive lace curtains in large designs always seem to be out of harmony in a small country house. Slight gauzy effects at the windows to soften the light, and yet which are sufficiently transparent not to exclude the view, seem more appropriate. They can be bought with simple Renaissance edging or an insertion of torchon lace, in soft creamy tones, and seem suitable for all occasions. For libraries and halls, the Arabian color is often

preferred. Bobinet also makes a pleasing curtain. The large open mesh does not keep out the light.

For a colonial green and white house, where only white can be successfully used, Swiss in plain or striped effects are always in good taste if well made. The curtains should have ruffles, and, with care, they will last for years. Flowered Madras curtains are found in all shades and are most useful, especially as inner hangings. They are made in such beautiful colors, and are so serviceable, that we should do badly without them. They fall in such soft folds when used as an inside drapery, while the effect of one entirely covering a large hall window is translucent and suggestive of soft-toned stained-glass windows.

Stencil curtains for any room or scheme have endless possibilities for the artist. A good dye is the best pigment, and when the color has been set, will stand frequent washings and sunlight.

It should be the aim of every one who has an appreciation of the beautiful to endeavor to get away from the commonplace. It is not practical or possible for many to make their



PORTIÈRE—STENCIL WORK

own furniture or weave their rugs, but it is possible for every home to express the individuality of the owner in the choice of beautiful and original hangings.

CHAPTER XIII

Shelving, Pictures, and Bric-à-brac

In new houses the rooms are so much smaller than those built several years ago that we are often confronted with the problem of placing our furniture without the appearance of overcrowding. The placing of books is always a difficult matter. Books we must have, and they should be easy of access. As we cannot always have floor space for book-cases, a very practical solution of the difficulty is to have wall spaces filled with shelves. Two shelves placed in some long space is a clever contrivance and one that gives a most artistic appearance to the room. Above a sofa or settee in the corner of a room, two shelves may be put, the whole length of the sofa, and, if possible, let them terminate at the trim of a window. Shelves eight or nine feet long when placed at the right height are pleasing, especially when they turn a corner and extend at right angles. The top shelf must not be

too high for the books to be reached when standing on the floor, and two groups of long shelves in different parts of the room will accommodate the library of the average home and yet not take up any floor space.

This shelving can easily be made by a member of the family. A sketch can be made of the supports for the lower shelves, which can be turned at a saw-mill for a trifle, but it is best to use the flat-angle irons for the upper shelf, as they take up no room, and the books will hide the iron brackets. The wooden brackets for the lower shelf give a decorative finish which those of iron do not.

Another way of making use of shelving is to place three shelves across the corner in the dining-room. When painted to match the woodwork, they give a distinctly pleasing effect to the room and afford opportunity for a display of decorative cups and saucers. The bottom shelf should be about five feet from the ground. This also takes up no floor space, all of which is needed for the chairs and sideboard in a small dining-room, especially when there are two or more windows which break up the room.

Another use for shelving when we do not want to go to the expense of a sideboard is to make use of a serving table, and above this build shelves, which must be stained to match. Cups hanging by the handles on screw eyes at the edge of the shelf, and a row of plates on each shelf, make an artistic arrangement at a purely nominal cost. This simple form of carpentry work is within the scope of the growing boy, and making such things will make him appreciate his home more fully.

Many houses show signs of excellent taste in regard to color schemes and furniture, and fail miserably when it comes to pictures and their frames. The reason is partly that, unless great expense is gone to, it is not easy to find good pictures suitably framed. Many good pictures can be found, but it is another matter to frame them suitably. The frame must not only suit the picture, but, what is more important, it must suit the place where it is to be hung.

Hall pictures should be strong in tone, having large masses of lights and shadows, so that a person walking through a hall can see

at a glance the meaning of the picture. Sculpture or architecture are suitable subjects. The Parthenon, the front of Amiens Cathedral, Antwerp Cathedral, Bruges Cathedral, are all good subjects A Roman gateway in Orange, France, and Pont-du-gard, a Roman aqueduct, are all favorites of mine. These should be framed in broad, flat frames of gray or brown that tone with the print or photograph.

In a sitting-room, reproductions of famous paintings, Braun photographs, platinotypes, photogravures, and plaster casts are always decorative. The Singing Boys, framed in sections in a broad wide frame, makes a beautiful subject above a mantelpiece. It is a part of a frieze executed in the fifteenth century by Luca della Robbia for the cathedral in Florence. Another cast which is extremely decorative is called the Aurora. This is also improved by being framed. Casts can be bought in the white for very little. The tinting of them is not difficult, and is interesting to do. They require a coat of white shellac. When this is dry, a mixture of burnt umber and turpentine is painted over the cast, and when this is partly dry a cloth dipped in turpentine and rubbed

from right to left over the surface removes the color and gives it the appearance of old ivory. A vendor of casts will always tint them if requested.

Few pictures are necessary in bedrooms; prints and photographs in narrow black frames are suitable when the pattern of the wall paper is not too pronounced. Carbon prints in brown or blue and platinotypes and etchings can all be used in a bedroom. The use of a passe-partout tape is an inexpensive method for framing pictures, and as the binding can be bought in black, green, white, red, and gray, a note of color can be introduced on the wall which may be of value.

A lover of old masters will enjoy the reproductions of portraits from Reynolds, Van Dyck, Holbein, and Rembrandt, and many appreciate the half-tone engravings from the works of modern painters—Burne-Jones, Millet, Rossetti, and Corot. Sargent's picture of The Prophets is particularly well suited to a library, and Burne-Jones's Golden Stairs is invaluable, not only on account of the subject but on account of its shape, as a tall narrow picture frequently creates a delightful bit of decora-

tion in a long, narrow space which needs accenting.

Magazines from time to time have reproductions of celebrated illustrators. When these are collected and framed together they add a bright touch of color and good drawing. *McClure's* published five colored pictures by Jessie Wilcox Smith of the five senses, and when these are framed in sections it makes a really beautiful group. *Harper's* colored pictures by Howard Pyle, and the reproductions of the Shakespearian paintings by Edwin Austin Abbey are all worthy to be saved and suitably framed. *The International Studio* brings out from time to time the most beautiful colored pictures, each of which is a work of art. By looking out for these special things a much more individual collection of pictures can be obtained than by keeping entirely to a groove and being content to buy the commonplace.

Japanese prints are invaluable when framed with narrow, black, round frames, and add a touch of color to a neutral wall, often lighting up a dark corner in the most interesting manner. Small pictures are best hung in groups, and those of a kind should be placed together.

These groups must be carefully distributed at intervals rather than placed too near together. The parts of the wall where the strongest light falls should have pictures in the lowest key, while the dark spots can be brought into relief by colored pictures in bright tones. Large pictures do not look so well in small rooms, as they need distance to give the right perspective.

A great deal of care is necessary in the method of hanging pictures. Wire cord—gilded or silvered—is usually made use of, and may either be carried to the picture moulding and hung at an acute angle, or two separate wires may be run perpendicularly and fastened to two separate hooks. This method is necessary for large pictures, but whenever it is possible, do without these cords. They are ugly, and it is far better to mark the wall by nails and have no visible cords than to have too many wires visible. A very practical idea is to use the fasteners which can be secured by three slender nails, scarcely heavier than pins. Three of these nails hammered into the wall to each picture make hardly any perceptible mark on the paper, and yet do away with the necessity for a long wire. Such

fasteners are strong enough to hold medium-sized pictures.

I need hardly say that in these days pictures must be hung flat, or almost flat, against the wall. In order to make them hang in this way, have the rings near the top of the picture. A good rule for the placing of pictures is to bring the centre on a level with the eye.

If these truths are remembered when the choice of pictures is made, the house will assume an artistic appearance, even though the furniture is not of the best.

There are many pitfalls for the unwary when choosing bric-à-brac. That should be the last addition to the house, and each piece should be thoughtfully bought for a certain spot. They must be chosen for their color value, use, or fitness. This fundamental principle should be remembered when purchasing them. The majority should be useful as well as ornamental. Jardinières are not only valuable for hiding flower-pots, but, when of the right kind, form a beautiful bit of decoration in themselves. Hammered copper adds a gleam of color that is distinctly valuable in sunless rooms. Holders for flowers can be

bought in beautiful modern pottery—Grueby, Rookwood, Teco, Volkmar, or Newcomb—and as these modern American potteries can be obtained in practically any coloring, they must be chosen to accent some particular color which is needed.

Crude foreign potteries, such as Spanish and Bruges, add a sturdy touch of decoration in their barbaric lines and color, and they are invaluable for certain places.

Pretty bowls in which roses may be placed are in themselves a thing of beauty when the flowers are removed; and often such simple things as ginger jars in blue or green fill a want in color or form.

It is important to remember where to go for these potteries. Arts and crafts salesrooms are a rich source of supply not only for the American potteries mentioned, but for candelabra, bowls, and trays in copper or brass. Some garden pottery can be used for large jardinières in a hall or for the floor in certain rooms. Those with the dull-glazed surface are more appropriate for indoors than the rough clays.

When choosing pottery, we must not overlook the Van Briggle, Robinneau, Poillon, and

the latest products from the handicraft shops at Marblehead, Mass. It is interesting to note that most of these potteries are made by women. One of the most beautiful of the decorated potteries is that from the Newcomb College, New Orleans, made by the women students. It is noted for its originality of design and harmonious blending of colors. The designs are carried out usually in pale blues and greens, and the flower motifs are taken from certain flowers of local origin.

We can hardly call waste-paper baskets bric-à-brac, but they can be ornamental or very much the reverse, according to their characteristics. Indian baskets are always in good taste and last a lifetime. Japanese chip baskets in deep, rich colorings always look well; but avoid the unstained willow sold in such quantities. Beautiful Oriental baskets can be picked up at Eastern rug shops or Japanese marts. There are many beautiful kinds of waste baskets to be found at arts and crafts salesrooms, and too much care cannot be taken in the choice of these.

CHAPTER XIV

Lamps and Candle Shades

One of the most perplexing problems when completing the furnishing of a house is that of deciding what kind of lamps to buy. Within the last few years there has been such an improvement in lamps and candelabra that the choice is much more difficult than heretofore, when artistic ones could be found only after a diligent search. Ten years ago it was the exception to come across a really pretty lamp, but to-day the choice of good ones is bewildering, because so many attractive novelties are displayed.

Our illustrations show some lamps selected at different stores.

We are all familiar with the beautiful Tiffany lamps, but few realize what charming little lamps they make for reading or desk use.

Some are made of dull green metal with heavy, rough cut-glass panels in green. These can be used only for electric lighting. Others have a heavily weighted ball which allows

TIFFANY LAMPS OF GREENED BRONZE WITH LEADED GLASS SHADES

for adjustment at any angle. The green iridescent shade is one of the most beautiful of the Tiffany products, although it is not always easy to discover these shades as the supply is limited.

One of the bronze lamps is for oil. For so small a lamp it gives a wonderfully bright light and is so well proportioned that it could not be overturned easily. The bronze is treated with an acid which makes it a beautiful tone of green.

An Etruscan vase can be used for a base to advantage. A fount of brass can be fitted to it. A vase made of rough cream clay while very decorative, is not expensive. The shade selected to go with it should be one of the new cut brass ones so popular at the arts and crafts exhibitions. Sheets of brass with the design carved out with a jeweller's saw make an effective and easily made shade, if the homemaker is interested in doing metal work. These shades are usually lined with silk. A yellow silk diffuses the light and is suitable for general lighting, while green reflects it and is used for reading lamps.

An innovation in shades is the making use

of Japanese baskets, and the brown wicker-ware harmonizes particularly well with dark brown oak of the mission lamp, while the silk lining can be selected to go with the color of the walls and furniture covers.

There is something very charming about candle light, especially for the dining-table, and a great many kinds can be seen every season among the new shades. These always seem expensive for such perishable articles, and it should be an opportunity for deft fingers to make them at home. A large lamp-shade is quite expensive, and yet if made by home talent would practically cost one-third of the price. It is really surprising how easy it is to make a lamp-shade if only a good model has been seen first. French lamp shades are made over a good quality of cream silk. The medallions with which they are embellished are printed on the silk, and can be bought at a lamp store. They are outlined with fine gold lace, finished off with a silk flower and fringe trimming. Sometimes they are made in pink and green, and the same colors are carried out in the silk fringe at the top and bottom of the lamp-shade. The alternate

BEATEN COPPER LAMP AND
CUT BRASS SHADE

TIFFANY READING LAMPS

panels have a tassel decoration which is somewhat of a novelty. Gold lace is also introduced between the silk-tassel fringe and bead fringe. Such a shade could not be bought for less than fifteen dollars, and yet it could be made at home for five dollars.

Ribbon embroidery is one of the new materials introduced into the making of candle-shades. Cream silk shades are made with a simple decoration in ribbon embroidery. A neat little silk gimp outlines each panel, while the shade is completed with a pretty beaded fringe.

There is something very charming about a heavy lace shade. Some are made of cream lace stretched over heavy corded yellow silk which is edged top and bottom with a cream silk gimp, and a bead fringe matching the silk lining. The same idea can be carried out by using an open Japanese brocaded silk, and makes a lamp-shade very Eastern in appearance. Several of the new lace shades have the flowers stained pink or yellow, while the leaves are tinted green. These are very beautiful when the light filters through them, and at first it is difficult to realize of what they consist.

A good linen lace is usually made use of, as a poor quality looks tawdry. Such a shade could be easily made by an amateur. Frames for the shades are supplied by the lamp stores, and when the wires are covered with cheese-cloth it is a very easy matter to sew the materials on them.

Among the shades ornamented with ribbon embroidery, some have a kind of ribbon resembling the coronation braid, and most of the new French shades are made use of in some form or other. White ruching for ladies' dresses is also used on some shades instead of silk trimming. The fluted shades of heavy corded silk with a design in water-color, which is painted on the silk before it is fluted, are very dainty-looking.

The new stencilled shades are very artistic. They are made of white silk and photograph mounting paper in the form of a stencil. Strong notes of color are added by the ground-work of the silk being stained the color desired. These shades are made by a New York girl, who has patented her clever idea.

There is a wide field for amateurs in this direction, and a good income is awaiting the brainy girl who can evolve something really

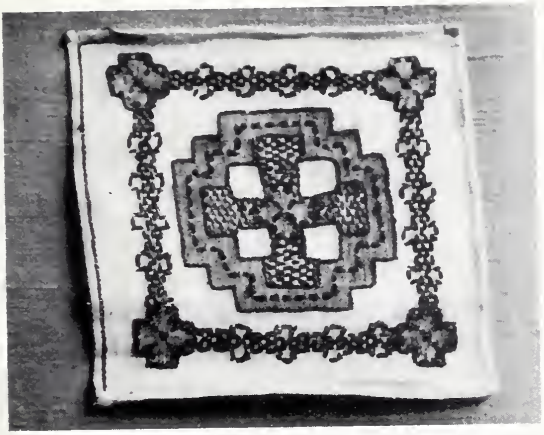
original, like the above-mentioned candle-shades. These shades can be obtained in several sizes for candles, and also for lamp-shades. As they are always used over isinglass, they are not unserviceable.

CHAPTER XV

Needlework in the Hands of a Craftsman

The development of decorative needlework of all kinds has been very marked within the last few years, not only in the quality of the work itself, but especially in the original and clever designs that are thought out by intelligent craftworkers. Often the simplest kind of material is selected, depending upon effective stitchery and the individuality of the designer.

The revival of many old stitches has given abundant scope, both for the needleworker and designer. A material much used to-day is the Russian hand-made crash. It only comes about fifteen inches wide, but this narrow width serves as an impetus to the craftsman for evolving some pleasing lines in the embroidery. This was done by four trees in a panel being darned on this crash, a solid mass of stitches hiding the seam which joined the panels. The design darned in silk,



DARNING

DARNING

in soft tones of green and old rose was one of the most charming pieces of needlework sent from Newcomb College, New Orleans, to the recent exhibition of the National Society of Craftsmen.

An interesting sideboard cloth was made of coarsely woven gray linen and was ornamented by a bold design of trees. Instead of the darning being flat, each stitch formed a loop, giving a raised effect which was very pleasing. The trees were in green, while the darker spots were red. The same idea could be carried out for a portière, the foliage appearing at the top of the curtain and the trunk being continued to within a foot of the bottom, when it was finished off with the suggestion of a root.

The Deerfield Society has done much interesting and beautiful embroidery of late years in blue and white. An effort has been made to keep as closely as possible to the spirit of colonial designs, varying them somewhat, according to the judgment of the designer. Hand-spun home-woven linens are used for most of the needlework. Owing to the unsatisfactory character of commercial blues, the Deerfield Society has done most of its own

dyeing with indigo dyes. Further developments resulted in the dyeing of the hand-made materials for the groundwork and in the introduction of charming color schemes for these old-time colonial designs which were first seen only in blue and white.

Cross-stitch is very characteristic of the Deerfield work, and is particularly well adapted for sideboard cloths and bureau-covers; and when worked on a coarse material is not tedious to do. At first glance it is difficult to tell whether such work is embroidery or Swiss weaving, as both have the same characteristics.

An attractive portière could be made for the summer home stencilled on undyed burlap, or applied on denim or canvas with a narrow black braid to outline the design.

One of the most attractive materials for portières is craftsman's canvas, made in a wonderful range of colors, which include dull shades of pomegranate, warm yellows, many shades of blue and green, and rich foliage brown. Being woven of jute and linen and then dyed in the piece, the quality of the texture shows a delightful variation on the surface,

caused by the way in which the two threads take the color. It lends itself to almost any kind of needlework, hemstitch, appliqué, and quaint patterns of cross-stitch. A portière of brown canvas has an appliqué of tan linen, outlined with two rows of embroidery done in heavy green linen flax. Green stitchery is also introduced on the canvas itself, while the appliqué is accented by some deep red spots being worked on it.

Appliqué

Until a year or two ago the word appliqué suggested luxury. Costly hangings embellished with appliqué work were seldom even seen by the average person. They were read of in books as adorning the mansions of the wealthy.

The expensive materials upon which the work was done, and the enormous cost of labor expended in applying intricate designs, placed the hangings at a price far beyond the reach of the person of ordinary means. Now we constantly come across good work in this line done on linens and mercerized cottons in excellent designs, and entailing only a mod-

erate amount of labor. Such work can be undertaken by many who wish to add to the beauty of their homes.

Most women have some skill with the needle, and many have a natural taste in the choice and arrangement of colors. The charm of modern appliqué work lies in the use of good, bold designs and in the selection of simple and effective colorings. The frank use of a wide stitch here and there gives a pleasing variety to the outline of a design. The knowledge of how to do appliqué work is really a combination of needlecraft and color sense, and is not at all hard to acquire.

In many cases, especially where it is used for wall decoration, the design is first stencilled and then outlined with embroidery. This is especially effective for portières when time cannot be spared for more elaborate ornament.

As an example of this work, a bedspread of yellow linen used in a yellow and brown bedroom was made in five strips. All the seams were concealed by a stitching of heavy brown embroidery which also hid the hem line. Above this hem appeared a tiny tree ornament in outline at the base of the valance.

APPLIQUE TABLE CLOTH

The same motif was again repeated in the window curtains.

Another decorative piece of needlework was shown in a table square made for a craftsman's dining-room, of white linen, on which corn-colored linen was introduced in the couching which held the appliqué in place.

Couching is a thick strand of linen flax or crewels laid round the applied design, and stitched at regular intervals by threads crossing the couching line at right angles. Cord is applied in the same way. The couching may be made of filoselle or embroidery silk, according to the texture of the material used. Some workers prefer the linen flax or mercerized cottons on coarse linens, but many find the silks easier to work; the effect is so much the same that it is best for the worker to use her favorite material.

One of the best ways of preparing designs for appliqué work is to trace the outline upon the material to be used as the appliqué, and fasten it securely with drawing pins upon a table. Then lay red or black transfer paper face downward upon the linen, muslin, or other material to be used. Place the design

upon this and go over the outline firmly with a blunt instrument. After removing the paper, if the design is not sufficiently plain, strengthen it with a pencil. Then cut out the shapes and lay them on the groundwork. It is best to sew them on at once, before the material begins to fray, with cotton or silk exactly the color of the ground. These stitches are afterward covered by a line of cord or couched silks, but when very neat workmanship is required, the edges are worked in art or satin stitch. A child's coverlet could be done in this way, yet in a portière it would seem a waste of time. If the design were outlined by couched threads it would look quite as effective and be a quicker process. The stems are worked in crewel or stem stitch as a rule, but every now and then designs can be seen with stems of tiny silk cords.

Stem stitch is the best stitch to use for stems and places where no appliqué is needed. It consists of a long stitch forward on the surface of the material, and a shorter one back on the under side, working from left to right.

Art or satin stitch is the same on both sides,

and is done by passing the thread evenly from one outline of the pattern to the other.

The child's coverlet referred to above was made of two pieces of coarse Holland, the back being cut larger than the front, brought over and joined four inches from the edge. This join is concealed by a line of blue-green embroidery worked in satin stitch. The leaves and stems are cut in one piece and are made of olive-green linen. Some of the flowers are peach color, while some are a tomato red. The flowers are all outlined in the deepest shade of red, worked also in art stitch, the leaves being outlined with the blue-green used on the hem line. This piece of work is very beautiful, though nearly the same effect could be gained by the use of couching.

A tray cloth would require a light couching, stitched about one-quarter of an inch apart, while on an Arras-cloth portière of large design the couching might have six strands of heavy linen flax and be stitched an inch apart.

A design which can be adapted for sideboard cloths or portières is one used at the top of the curtain in a lattice window. It is made of cadet blue and deep olive linen on a ground of

white, and is embroidered like the child's coverlet. This clever design should be used on a portière with the base to form a three-inch band of deep color on the side of the portière, and the same piece of linen for stems and leaves. The fruit, however, should be of a contrasting color.

The same design, enlarged, could be used for a frieze treatment on a blue Arras-cloth portière. Appliqué also in two harmonizing shades of blue linen is attractive in a blue room with mahogany furniture. The design is so simple that an amateur having little technical knowledge could draw it from the illustration.

A cushion design on blue gray linen has an appliqué of blue linen for the leaves, couched with the same shade of linen flax. The bird is in écru linen on a ground of blue a shade paler than the leaves. This design is also available as a stencil.

A table-cloth of gray blue has the groundwork left for the leaves, the appliqué being one large piece of dull green linen. This is an intricate piece of work, as every leaf and all the green surroundings are outlined in satin stitch exactly the shade of the groundwork.

A Craftsman's Needlework

A curtain of Arras cloth, with the design outlined in cord, and the flower motif held in place by blanket stitch, shows that quick needlework can give an effect of good appliqué work with much less labor. An inexpensive curtain can thus be made of green Arras cloth with a tapestry border obtainable at any upholsterer's. It has alternate flowers of old rose and yellow, with green leaves on an écru ground. It can be used either on upholsterers' velvet or on a good shade of olive velours.

Tapestry borders are always in evidence, but these, with their appearance of needlework, are by far the prettier, and can be used in almost any sitting-room.

It must, nevertheless, be borne in mind that appliqué work is dependent on its outline for much of its beauty. The outline, therefore, should be well defined, and form part of the design, as lead lines do in stained glass. Well-blended colors and an intelligent appreciation of needlecraft are the sole requirements of the worker in successful appliqué.

CHAPTER XVI

Finishing Touches

Nothing adds so much to the finishing touches of a room as pillows that are really beautiful, both in design and workmanship. They should accent some dominant note of color in the room, and should always be in harmony with their surroundings. Coarse material must be utilized for mission rooms, while dainty boudoirs will call for pillows of silk and satin. Some of the most decorative pillows are made from the cheapest material, and a few suggestions on these lines should be helpful, not only for all-the-year-round pillows, but especially for those for porch and summer-cottage use. The city home may be transformed, and yet the colors of the room retained by covering heavy velours pillows with dainty cottons, instead of uninteresting striped Holland with their cheap buttons plainly in evidence. If the room is furnished in red, what could be more effective than a check

gingham with squares at least an inch wide? When these are made neatly with a double frill they will not only serve as a protection to the expensive pillows, but will give a fresh and dainty appearance to the room, impossible when the funereal Holland covers are used.

Short remnants of cretonnes may be picked up for almost nothing in the spring and fall, and the wise housekeeper will do well to lay in a stock of these for her summer pillows. Even a yard will cover a twenty-four-inch pillow. To do this, place the pillow diagonally in the middle of the yard of material. The corners should meet in the centre of the back, and when neatly sewed together the effect is good.

For bedrooms it is always well to cover window-seat cushions and pillows with something dainty. White Swiss, frilled, looks cool and sweet, and pretty cheap cretonnes can be used if the pillows are not already covered in cotton.

It is important that really decorative pillows should be used on the porch, and not, as is often the case, with soiled rubbish from the

house. The piazza being the summer sitting-room, the making of suitable and artistic pillows is of paramount importance. It is best to have them of inexpensive materials, not only for economical reasons, but because they are more suitable. Even floor cloths can be utilized for the making of these pillows. The gray yarn with which they are woven makes a charming background for either stencilling or appliqué. Such a pillow requires no trimming, but the corners should be rounded. Art ticking can be procured in biscuit color; this, too, makes an excellent background for appliqué or stencilling. Woven grass from Madagascar in two contrasting colors are also useful for making into porch pillows. The best way to make these is to sew the square inside out and then turn it the right way and run a row of machine stitching half an inch from the edge. This gives a finish all-sufficient for the purpose. Gray Russian crash is invaluable for such pillows. It is sold for tea towelling, and as it is only fifteen inches wide, its use, however, is limited unless a seam is not objected to. This material is charming for stencilling, and can be further embellished by

THE PIAZZA—THE SUMMER SITTING-ROOM

the outline of a narrow cord or a coarse outline of chain stitch.

Summer is a good time for fitting out and planning for winter furnishing. A pillow top is a very handy piece of needlework for fancy work, and a busy woman can often be making these when it would be impossible to give the time to it in winter.

Many interesting pillow tops are sold at the art needlework departments, often with the design indicated in color. These can either be worked up with long and short stitch, or outlined only by a cord.

I am afraid that many of us fall short of our ideals in homemaking when we come to the beds. It is so easy to go to a department-store and get a ready-made Marseilles quilt, and we salve our conscience by telling ourselves that, after all, there is nothing like white on a bed. We do not honestly believe this, as is proved by the way women gush over decorative bedspreads made of colored materials that they see in the homes of their friends. We have expended so much energy in getting the right wall-paper and rugs, and in evolving successful curtains, that by the

time we come to bureau-covers and bedspreads our decorative energy is exhausted. Another reason for carelessness in this direction is that in the spring we think we will put it off until the autumn, and in the autumn we think of the dirt made by the furnace, and decide that we will put it off until the spring, and so we delay getting pretty bedspreads.

There is no end to the variety of beautiful things that we can buy from which to make them. The bedspreads should either match the bureau-covers or the curtains, or be a thing to itself, in which case it must centre the decorative qualities of the room. Several very pretty materials sold for bedspreads can be obtained. Cream Madrases, seventy inches wide, are beautiful when a deep frill is added to form a valance. These are very pretty over a cream sateen slip. They also come in floral deigsns in many dainty colors, the ground usually being cream. Inner curtains to match the bedspread would be appropriate, if one of these Madrases were selected.

Some unique bedspreads come from Java. They are made of a coarse, open material, not unlike Madras, and have narrow, crinkly

stripes woven up and down. The widths are only basted together in true Oriental fashion, and the whole is bordered with a beautiful hand-made fringe. These are called the Anatolian bedspreads, and can be bought by themselves, or with the three-and-a-half-yard curtains. They are inexpensive, as a bedspread costs only five dollars, this also being the price of a pair of curtains. It is necessary to remake them, and when the edges are neatly seamed by hand, the bedspread, to all intents and purposes, is in one piece. The Anatolian bedspreads come in cream with white fringes and white stripes. They can also be bought with red stripes, blue stripes, or yellow. The fringe is always white.

Linen sheets can also be utilized as bedspreads, and can be trimmed with Anatolian fringe, which is sold separately at thirty-five cents a yard. Another very attractive material is dimity in dainty little designs. One of these consists of stripes of colored flowers, and has a very old-world appearance. It is a yard wide so that the cover must have two seams for the three widths. If the bed is a small one, one width can be split

in two and joined to either side of the middle width.

Fresh white Swiss can also be used for bedspreads. It is a yard wide, and would need to be made in the same way. A deep frill of the same material is a pretty finish; a counterpane hangs better for having the frill. These are usually made over a colored slip carrying out the predominating color of the wall-paper. White Swiss with spots as large as twenty-five-cent pieces may be used, instead of the plain material. A touch of color may be introduced by outlining the spots with herringbone. If preferred, each spot could be outlined with crewel stitch, but the other is more decorative. This, also, should have a frill, the hem of which would need a touch of herringbone.

The most serviceable bedspreads are made of linen, as they do not require ironing so frequently. The linen can often be bought fifty inches wide. They can be embroidered or darned, and when well designed are among the most effective covers. Not long ago I saw a very pretty cream linen spread of conventional design. The leaves were outlined with green, while the bell-shaped flowers were out-

lined in yellow. The room for which this bedspread was designed had curtains, table-covers, and bureau-covers to match, the design varying in size according to its use. Another cream linen bedspread I admired was decorated with a border of "love-in-the-mist," mostly in outline. The flower was worked in turquoise blue, while the leaves were in two shades of willow green. A slightly gathered frill of linen formed a deep valance, and was finished off with a piping of blue. It was one of the most beautiful bedspreads I have ever seen, and did not take as long to embroider as would be imagined.

An effective spread had a border of embroidered roses. The stems formed two straight rows with a group of three roses half an inch apart. The petals and the stems were worked solid, but the leaves were only outlined. It was worked in old rose and green, and the strong touch was given by the stems being worked in brown. It was made of heavy cream linen.

An original all-white bedspread can be made from piqué, darned and outlined with white crochet cotton in a bold *art-nouveau* design,

and would be quite out of the general run. There is a wide field for the designer of good inexpensive bedspreads, and this idea is worthy of being copied.

Many suggestions come to us from Germany and England. In these countries bold decorative effects are aimed at, and much of the work consists of an outline only, usually done in a heavy linen twist. Relying on the design rather than on the material, they get quite interesting effects at a minimum amount of labor.

There is nothing in the way of finishing touches that makes or mars a home more than the textiles that we put into each room, whether it be the draperies, table-covers, or furniture covering, and therefore too much pains cannot be given to this all-important subject. We are much more handicapped in getting beautiful table-covers than we are in finding draperies, as every season there are new things for curtains as well as the good old standbys, but the choice in table-covers is always limited, so that a good deal of thought is necessary to make these at all distinctive. The majority of table-covers are distinctly

commonplace, and have little artistic value, and over and over again bare tables are seen because the right kind of covering cannot be found. As a matter of fact, it is very hard to improve upon a surface of dull-finished mahogany, but as we do not all possess tables which are beautiful in themselves, we have of necessity to resort to coverings for the table. Another thing we cannot always rely upon is that our maids will dust the table tops every day, and nothing looks worse than a dusty table.

A well-designed and well-made table-cover is a splendid opportunity for adding a decorative note of color to the room, either by accenting the color of the curtains or some tone in the rug that we wish to repeat.

Almost all our illustrations are the work of individual craftsmen, and a description of these will, I hope, give our readers some suggestions for evolving beautiful table-covers. Their beautiful blue and white needlework is well known, worked in blue on white or cream grounds; but their recent work shows a new departure in their needlework. These are vegetable-dyed linens of exquisite colors, all of which

are fast dyed. On these they embroider, in the same style as in their blue-and-white work, dainty stitchery in soft harmonizing colors. These cloths are intended for small tables, and so beautiful in coloring are they that any one seeing them would not forget them. Some of the large ones have a flower worked in several shades of old rose, while the leaves are in two shades of green. The linen itself is a deep tone of rose red. These embroideries can be found at the various arts and crafts exhibitions throughout the country.

Many beautiful table-cloths can be made in appliqué. There is something very dignified about them. A very pretty one has the centre of the cloth in linen color, sewed in panel form on a green background. The design repeats the color of the border, but is accented by a line of embroidery worked in outline stitch. Many beautiful designs can be made at home in this way, as the work is quickly done, and can be taken up at odd minutes.

There is nothing new about burnt leather for table-covers, but there is a great diversity in the quality and design. The soft brown

burnt tones of the design on the leather skin left in its natural shape, just outlined with a border, is extremely decorative.

A stencilled cover intended for a dining-room table can be used on the bare wood or as a centre over a white cloth. The grapes in dull purple and the leaves in green, are appropriate, but the design is just as effective when carried out in one color.

Very beautiful table-cloths can be made by weaving, and these can either be woven in a rag-carpet loom, with fine warp and narrow strips, giving a fine even texture to the fabric, or beautiful covers can be made on a Swedish loom. It is woven in linen thread, the design in pale blue and green, on a gray background. Those who do not possess a loom, or who have not the opportunity of buying hand-woven stuffs, could carry out the same idea by darning the design. This table-cover is very bold in its treatment, and must, of course, be used in a room of pronounced character. With heavy mission furniture and modern hangings, it would be extremely decorative.

To-day we can find in the shops charming little printed covers, very English in their

design, and they often give the right touch of color needed in a bedroom or an up-stairs sitting-room. A little time spent in going over the dark lines with coarse embroidery stitch is well worth while, and converts an inexpensive printed cover into an individual piece of needlework. They have all the appearance of an appliqué when outlined and veined. These printed covers are usually fast in color, so that they can be washed from time to time. As they have a white or a cream ground, it is important to remember that the outline stitch should be done in washable flax or mercerized cotton.

A great variety of these printed covers are procurable, and their use need not be confined to table-covers, as they make very pretty coverings for wicker chairs, or may be used for the seats of bedroom chairs. So many of them harmonize with the wall-papers that we must not overlook them when adding the decorative touch of table-covers to our homes.

CHAPTER XVII

Ornamenting Fabrics by Means of Stencilling and Block Printing

When furnishing a home the money seems to melt away in a most unaccountable manner, and by the time the main things have been purchased there does not seem to be enough money left to buy the necessary details which add so much to the house. Curtains, pillows, bureau-covers—all have to be purchased, and generally the cost of these is curtailed by some unforeseen yet necessary purchase. When this is so, the use of the stencil or block print makes the purchase of expensive hangings unnecessary, as simple, cheap materials can be purchased in their place and ornamented by applied color. This will frequently be the means of making the home a great deal more individual, and I will give a few directions as to how this can be accomplished.

The work of applying color on a given surface by means of a stencil is comparatively

easy, as this part of the work is merely mechanical, requiring practice to acquire deftness in handling the stencils. Considerable care is necessary to keep the work clean, for the constant moving of the stencil is apt to leave spots unless great vigilance is exercised.

There are many ways of doing this kind of work, but it is absolutely necessary to adapt the designs to inevitable conditions common to all practical designs. In planning a stencil it must be borne in mind that the design should be broken up into small parts; the smaller they are the better. The "ties" should never mar the design, for they are an essential part of it and can be brought into the pattern in such a way that they do not obtrude themselves at all.

The intentional effacing of the ties should never be done. The frank acceptance of the limitations of a stencil print is craftsmanlike, and makes the stencil more interesting.

In making designs for stencil treatment, it will be found that the most successful are those that are simple and conventional. In the drawing of leaves, for instance, the veining will become part of the ornament, and the

STENCILLING WITH DYES

natural form of the flower will become more or less conventionalized, if treated judiciously with reticence and self-restraint, thereby insuring artistic strength.

Many persons lack originality, and when this is so it is well to study the designs woven in fabrics and embroidery patterns. By copying these and by changing and simplifying the designs, and by adding the necessary "ties," they will be altered completely. Before long the hand will have become accustomed to drawing good lines and curves, and originality will soon follow. People with no knowledge of drawing have frequently become good stencilers.

There are various ways of making stencils after the design is perfected. First it must be traced off on to the prepared stencil paper. Manila paper is often used after it has been saturated with a solution of equal parts of linseed-oil and turpentine, to which has been added an amount of Japan drier equal to one-sixth of the combined oil and turpentine. The design is then cut with a sharp knife. Some prefer a small board, but a heavy piece of glass is more practical to cut the stencil on.

The process of cutting is tedious, as care and accuracy is required to avoid slips of the knife on the ties. A thin coat of shellac applied to the stencil protects it from the wet pigments used in applying color. Very satisfactory results are obtained by making use of the prepared stencil paper, but it is not as durable as the treated manila paper. It is well to rule horizontal and perpendicular lines through the centre of the designs, so as to insure accuracy in matching the pattern when the stencil is moved.

Oil paints or dyes are used for stencilling on fabrics. If oil paint is used it should be squeezed on to blotting-paper, which will absorb some of the oil, so that when it is applied to the fabric there is not an outline of oil around the design. The drawback in using oil paints is the difficulty in matching colors when the dark is not done at one time, for if enough material is mixed one day and it is left overnight it changes somewhat and needs turpentine, which will change the color slightly.

Dyes are much less troublesome to use, as they can be bottled, and each time they are used are exactly the same shade. I have ex-

perimented with most of the commercial dyes and find that they are usually fast in color, but many people do not find them so, as they will not take the trouble to carry out all the necessary directions. All dyes do not require the same kind of fixative, but they all require covering with a damp cloth and pressing with an iron when dry. Directions are sold with each make of dye.

When applying the colors, take a small quantity in the brush and rub it into the fabric with a round stencil brush not too large, so as to stain the fabric without clogging the mesh of the material. It will be found by experience that scrim and bobinet need a lighter touch than crash or linen. Some fabrics, like sash curtains, require the design to be equally strong on both sides, which is accomplished by going over it twice. If the stencil is two feet long, by the time the end is reached the part done first will be dry enough for another application before the stencil is removed.

The work is extremely fascinating to do, and practice soon makes a good stenciller. Stencils can be used for many purposes, but are espe-

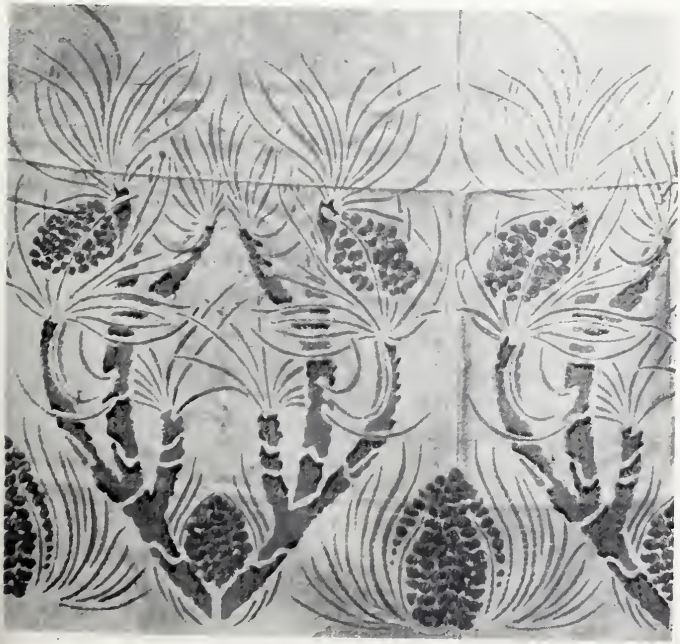
cially attractive on curtains of muslin, nets, denims, linens, and velvets and portières. Screens also may be ornamented by this method.

The Japanese have made stencilling a fine art; the breaks in the lines, the crossing of stems, are all turned to account. Sometimes a shadowy effect is given by first stencilling a strong design, and afterward applying a second stencil or a series of vertical lines.

For curtains a simple continuous border design looks better than one with isolated figures. A running vine, a geometrical pattern, or a composition of waving lines all make good borders.

Block printing has some advantages over stencilling in that dark materials look better done in this method. Then again stencilling does not require the same amount of skill, and is therefore sometimes rather monotonous when a great many yards of the same design have to be done. I honestly believe one reason for the preference being given to block printing by those who are familiar with both is that the patterning with a block has the charm of

SIDEBOARD CLOTH—STENCIL WORK



SCARF OF TUSSORE SILK—STENCIL WORK

uncertainty about it as to the result of each impress.

Some workers hold that the fabrics thus ornamented have an added attractiveness when the depth of the impressions is not entirely uniform. Certain it is that a piece of material can be much more rapidly decorated with the block than with the stencil, as it can be moved so much quicker. The latter has to be fastened in place, and needs blotting-paper adjusted below every time the stencil is moved, and all this is a little tedious.

A block is made from a fine, close-grained piece of wood, such as boxwood or holly. Maple is also a good wood, and has the advantage of being easily obtained, as children's building-blocks are made of it. As these come in just the sizes that many craftworkers use, they are a great convenience, at any rate for the beginner.

The block can be cut with a sloyd knife costing thirty-five cents, but the carving is more easily and quickly done with chisels and gouges. A set of six tools can be purchased for one dollar. These vary slightly—some being more curved than others. The chisels

are used for cutting round the design and for smoothing the background, while the gouges are used for digging out the spaces.

For the first attempt a simple, geometrical design should be chosen. First make the design on paper and then trace it carefully on Japanese tracing paper and paste it on the block. Shade the parts that will be cut out. This small help will save many a block from being spoiled. It is so easy to carve out the wrong space, unless there is something to indicate which is to remain. When carving, the lines may become obliterated, so go over them with a thick lead-pencil.

It is best to place the block on the table, on which a cleat or piece of wood has been nailed. Then press the block firmly against the cleat and nail another on the other side of the block, thus keeping it perfectly steady while being carved.

Make a channel with the gouge a little distance from the design. Then take the straight-edge chisel and cut vertically into the wood close to the design. When a curve is reached use the curved chisel. Go slowly when near the edge of the design so as not to split the

surface. When all the design has been outlined with the chisels, the background can be cut away with the grooves. Small pieces should be removed. If too large pieces are attempted, the pattern may be chipped. Cut to the depth of from half an inch to one and a half. If the wood is too tough to remove by pressure, use a small hammer for striking the tool. When the block is all cut, the Japanese paper must be washed off and sandpapered on both sides. While care is advised for the beginner, some craftworkers cut a block on their hands with a sloyd knife in less than half an hour; but of course much depends upon the individual, and those who do this are skilled craftsmen.

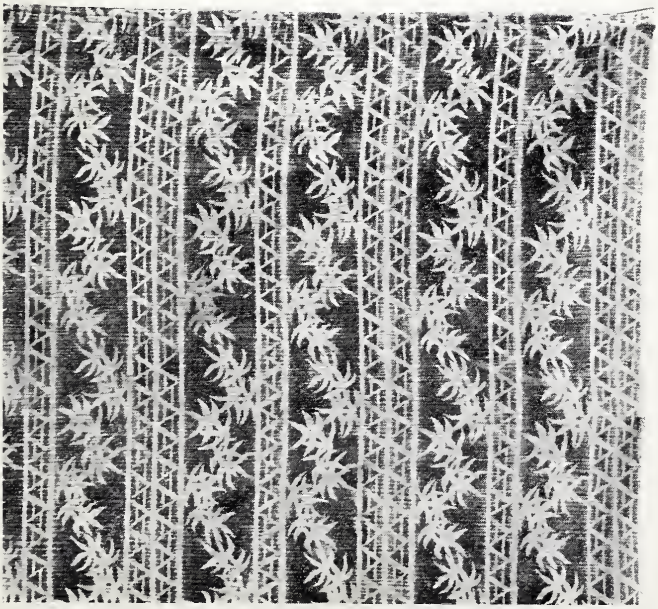
Some block printers prefer to cut the design out of thin wood by means of a fret-saw and then glue the fret on to a block. This is advisable when a very delicate design is used. Japanese frets can sometimes be purchased and made use of for block printing. The question of the nature of the block must be left to the choice of the worker. If a craftworker is proficient with the saw and has no wood-carving tools, by all means let the fret-saw be used.

Paint is generally used for block printing, moistened by turpentine. The diluted color is spread on a pad with a paint brush until the felt is saturated. It must not be too wet. Try it by turning it upside down. It must retain the color without dripping. If there is too much, place the pad on blotting-paper. If dyes are preferred to paint, the directions sold with them must be carefully followed, and the necessary fixant used—either dextrine or gum trajacanth instead of mucilage. Either the powdered dye or the moist, sold in tubes, may be used diluted with hot water.

When fabric has been printed with dyes a damp cloth must be laid over it and pressed with a hot iron.

Having now got all in readiness, the fascinating part of printing is the next process. At first the block is too new to take up the color, so it must be laid face downward on the pad and wiped off a number of times with a cloth, until the pores are filled. Stretch the fabric on the table, and hold in place with thumb tacks. Then take the pad in the right hand and place the carved side in the color. Examine it when lifted, and if a fine, even

BLOCKS FOR PRINTING



BLOCK-PRINTED CHEESE CLOTH SASH CURTAIN
WITH COPPER BACKGROUND

color is all over the surface, press the block firmly and quickly on the fabric. If a fine cloth is being ornamented an ordinary pressure will make a good impress, but if the material is of coarse texture, like Russian crash or canvas, the block must be hammered with a mallet. Strike fairly in the centre of the block to insure the point being even, not dark at one end and light at the other. It takes a little nerve at first to print, as, of course, the block cannot be moved when it has once touched the fabric.

Printing by block does not make as dense an impression as the stencil, but it gives a porous appearance, allowing the texture of the material to be seen through the color.

There is a long list from which to choose of suitable fabrics for ornamenting in this way. Linens of all kinds are excellent, and especially hand-made Russian crash. A visit to the kitchen-towelling counter in any large store will reveal all kinds of inexpensive linens in gray or tan color, many of which are excellent for the purpose. When dark materials are needed for portières, denims, art ticking and domestic Monk's cloth are all suitable. A very

beautiful portière for a studio was made of tobacco-brown denim ornamented with a square rose in copper. The imported Arras cloth, which can be obtained in such a wide range of colors, comes in admirably for portières. Cheap materials like mummy-cloth and cotton crêpe lend themselves admirably to block printing.

CHAPTER XVIII

Arranging Flowers Artistically

In this restless age of whirl and rush it is more than ever necessary that our homes should be simple and beautiful and serve as a halting-place where we can find peace and artistic surroundings. It is, as I have often said, the small things—or what seem to some the small things—that are the chief factors in making a home what it ought to be.

There is something that appeals very strongly to us in the simplicity of the lives of the Japanese. The repose in their home life, the gentle way in which they bring up their children, their soft, low voices serve to conjure up a picture of their homes—beautiful, restful, free from trivial things, and possessing that simplicity which we Westerners are just beginning to realize is so all-important.

We cannot live without chairs or thrive on rice or *saki*, but we can hang one good picture on the wall instead of a dozen, and place a

few decorative pieces of pottery on suitable shelves instead of grouping worthless ones anywhere. The flowers must be arranged with some knowledge of their natural growth. A Japanese never crowds a mass of flowers of various colors in one vase, but deftly places one flower with its stem and leaves in a receptacle designed for just that kind of flower.

We may not feel that we have progressed far enough to be able to value the single-flower decoration, but the idea is a good one.

Flowers must be firmly placed so that they do not require a high vase to support them. Any hardware store will sell a sheet of lead which can be cut into strips an inch or an inch and a half wide. These may be six inches or eight or twelve inches long. One of these placed in a low dish makes a splendid flower-holder and can be pinched around the stem of a flower, and will keep it from falling over. Two or three irises and six or seven leaves look well arranged in this lead grip, just as they grow. The leaves, uneven in height and cut from the bottom, give variety in color. The buds also should be shown. These carefully, though apparently carelessly, placed in

a low Japanese bowl, give a more beautiful effect than a bunch of ten or fifteen would in an ordinary vase.

A good deal depends on the knowledge of how a flower grows. What could be more beautiful than nasturtiums? How they wind and trail when left to themselves! When placed in a glass bowl near the edge of a mantelpiece, they should be allowed to keep their wealth of trailing growth, which, overhanging, makes a beautiful bit of decoration.

Do not overlook ordinary jars. I find common gray-blue stoneware a suitable receptacle for golden-rod or bunches of dogwood, a good-sized pitcher costing only twenty-five cents; and the jars about six inches high are convenient for a few large flowers when the lead holders are used. A variety of flower vases can be bought in any Japanese store. Imagine nasturtiums or climbing ivy planted in the little Japanese green buckets, sold in pairs, suspended by green cords. These, with fern balls here and there hanging from a beam, would make a charming feature for the piazza. A small iron crane with a ginger jar hanging from it is another effective flower-holder.

These ginger jars are encased with wicker, and are suspended by the handles.

I have always loved flowers, and yet I have pitied them, taken from their natural surroundings, with shortened stems and shorn leaves and stacked into a vase far too small for them. They are expected to look beautiful! Poor things! They do their best, but how can they retain their beauty with such limitations?

In many homes flowers are a dismal failure. When I first had my own home, I managed my garden alone, with the exception of a man to cut the grass and keep the paths neat and the beds weeded. The garden was only about twice the size of the house, but out of it I had vegetables, strawberries, raspberries, pears, and flowers of hardy nature, nine months of the year. When we took the house the garden was only a ploughed field with beautiful old trees in it, so we laid it out with wide beds all around the house. My special joy was a huge horseshoe bed. It yielded flowers in plenty. I have never since heard of a garden that had so many flowers in it; when everything seemed to have finished blooming, bushes of Michael-

mas daisies still kept merrily on. I well remember the yellow marigolds! How exquisite they used to look arranged in quaint Scandinavian bowls placed on a low table, or on a shelf high up. I never liked their scent, so rarely placed them on the dining-table, but I cultivated them for their color, and because they bloomed when other flowers were over. I always cut from my garden with a lavish hand for my home and friends, yet it never seemed bare, and I learned, while working among the flowers, to arrange them as they grew; and although I had not at that time heard of the Japanese arrangement of flowers, their way of doing them came to me by watching their growth, and by heeding nature's lessons I learned much that has been useful to me in my life's work.

PART TWO

HOME DECORATION

Part Two

CHAPTER XIX

What to Avoid in the Home

It is comparatively easy to start afresh and buy carefully and wisely for a new home, yet for those who have already all they need, but are conscious of needed improvement, a few suggestions may be helpful, and a few "do nots" may be of practical use. It is very clear that if a house has been lived in a long time, and the furniture and pictures have always been kept in the same places, year after year, the occupants will have grown accustomed to their surroundings, while the casual visitor will marvel that such delightful people can go on living in such an environment. Who is not familiar with the parlors with colorless felt paper on the wall, without a break of moulding, frieze, or dado, with high ceilings and heavy cornices picked out in many colors and centre pieces to match; on the floor also

a pale carpet with roses as big as cabbages? The doorways, nearly as high as the room, have long plain chénille portières flanked on either side by a half-door flat against the wall. The gas fixture is out of reach. There are good pictures on the walls in heavy carved gilt frames, with huge white mats out of all proportion. They are, moreover, hung far too high. A whatnot full of useless trash stands against a wall, topped by a couple of books placed crosswise on the shelf.

The room is scrupulously clean, the steel fire-irons and grate shine with careful polishing, the chairs are covered with figured materials of many and various designs, and resting lightly on the top is a crocheted antimacassar, with small ones to match on the arms. All has been costly and good in its day, so that nothing shows the signs of wear, nor will it in this room that is so little used and carefully preserved. The windows have long curtains of design alien to that already in the room. These meet in the middle and are looped tightly back with tasselled silk loops. Against the glass at each window are dead-white Nottingham lace curtains of monotonous design.

A ponderous round table, marble-topped, with a tall onyx lamp in the centre, crowned with a pink and gold globe, occupies the middle of the room. The sofa against the wall has a waving line of wood with fruit carefully carved. The two ends form easy chairs, and are covered with "tidies" to protect them from the head. To complete the picture, there is a black-marble mantel of correspondingly bad design. In truth, there is not much to be done if all these decorations are to remain. Yet there are many people, comfortably off, who own just such rooms, and though they do not think of improving their surroundings, are not averse to spending thousands of dollars on an automobile.

Good advice for such people who can afford it is to make a clean sweep; redecorate and furnish under careful advice. To those, however, who are conscious of needed improvement, yet have not the means at their command for many needed purchases, a few improvements can be suggested. The mantel must be painted to match the woodwork. On it have a cover of plain velours with dull gold braid trimming. A frieze of paper of good design

can be added above the felt paper if it is still too clean to be renewed. Hang pictures on a level with the eye, as far as possible, and add others to form little groups tastefully arranged. The large table need not assert itself in the middle of the room, but can be pushed toward a corner. On it place a round cloth of velours with dull gold braid to hide the join. A brass student-lamp might replace its onyx predecessor. Possibly hangings for the doors can be found. If not, buy Arras cloth, which will not need lining. Have the chenille curtains torn apart and woven with other colors into rag-carpet rugs, to be made use of in one of the bedrooms. The carpet can also be sent to a good house, where it can be made into pretty reversible rugs. There would be about fifteen yards of rugs if your carpet measured sixty yards. After staining the floor, a few Eastern rugs could be bought, or, if this is out of the question, have the carpet dyed green and made into rug shape, with the floor stained at the edges. The heavy curtains must hang straight, and if too long must be shortened. There should be a low seat near the fire. The piano can be placed with its back to the

A CRAFTSMAN'S SIDEBOARD

room, and have a soft, plain drapery on the back, hanging from a sash rod. Against this a stand, on which a palm or Boston fern may be placed, will add to the general improvement of the room.

If there is a tea-table in the room set out with cups and saucers, banish it. The maid can bring all in from the pantry if it is the custom of the house to have afternoon tea, and if it is not the custom, no longer put up with such a ridiculous sham. If there are little knicknacks around, put them away, and keep only the pieces of good proportions, good designs, and good coloring. Avoid all things that belittle a room and give it a fussy appearance.

CHAPTER XX

Cottages by the Sea or Lake

Among the most successful inexpensive summer cottages are those covered with shingles stained to harmonize with the surroundings. At the shore, on an exposed bluff, a soft gray will melt into the horizon, while among the mountains browns and greens seem more appropriate. To-day many summer cottages are built without plaster, often even with bare boarding between the scantling, and a filling of narrow strips.

What a wealth of color can be brought into these homes by the judicious use of stain! A dining-room panelled up to the plate-shelf can be stained green below the shelf, while against this green background some Spanish pottery and gleaming Russian brass will bring into the room all the decoration needed. The beams and floors can also be stained green, while mission furniture of the simplest construction can be finished in silver gray. Large

blue-and-white checked gingham curtains with a valance across the wide window lend an added attraction, and the window-seats, covered with Arras cloth in that exquisite shade of turquoise blue, harmonize well with the green. On the floor a large Martha Washington rug of turquoise blue with Indian designs in greens and grays would complete a most charming room. The chairs might have seats of rush or woven squares to match the blue in the rug. This is one of the latest ideas for bungalow chair seats, and is worthy of consideration.

If portières are needed, blue Arras cloth should be obtained, and with this blue china would make a good combination if the right shade could be found. In such a room quaint sponge china of many colors would not be amiss.

The living-room walls should be treated in much the same manner as those in the dining-room, by using browns of strongly contrasted shades, tobacco-brown above the shelf and between the beams in the ceiling, and the rest of the woodwork a rich dark brown. Book-cases can be built in the large spaces,

and in the small spaces also one might have a shelf eight inches below the shelf that extends around the room. Where the double shelf is put, the wood-bracket supports should be below the bottom shelf.

The furniture in this room should be mission style stained tobacco-brown, with cushions of old gold Arras cloth and portières of the same material. Have window-seats wherever possible, and for cushions the same old gold Arras cloth carries out the color scheme. Two low wicker chairs of deep red, with Morris velvet cushions in red and yellow will give bright color to the room. The rugs may be Oriental (or domestic copies), but they must be artistic. Ugly rugs would spoil all, and, unfortunately, inexpensive rugs in good colors are not easily found. If strict economy must be enforced, Moodji rugs in yellows and reds are suitable and artistic. Either raw-silk curtains of old gold or coarse scrim stencilled with red and brown would be appropriate.

Most necessary in homes of this sort are the fireplaces. Sometimes they are built of brick, but oftener of stone found in the neighborhood. In a summer house on the Maine coast the

lichen was left clinging to these stones, and it still grows, although it is now several years since it was put into the house. The same mantel has one long stone forming the shelf, supported by corbels.

The bedrooms do not require shelves, and the walls can be stained a lighter shade than in the rooms below. The walls in one room might, for example, be painted in water-color either pale green or old rose, if a change is desired from the stained wood of the other rooms. The beamed ceiling, however, must not be stained too dark. The best shades would be neutral tans or grays for the stained walls, since the colors of the room will be furnished by the curtains and furniture. The latter must be simple and yet well made. Two hundred and fifty dollars will furnish about eight rooms in cottage mission furniture, which can all be stained to order in less than three weeks.

Half the beauty of cottage-furnishing lies in quaint, pretty curtains. Omit shades and use curtains with rings sewed on the inside hem, running on a small sash rod. Choose colors that will stand the sun, such as muslins

of a good quality with small vertical bands of flowers; Turkey red is not to be discarded if the exposure is north, and is very suitable for a boy's room or a den. Oriental prints, in blues or reds, also wear well.

A house such as I have described can be furnished for five or six hundred dollars, omitting Oriental rugs for the living-room. Few pictures and ornaments are needed. Japanese prints framed in tiny bamboo frames, some plaster casts, and many and various crude pieces of pottery for flowers are in keeping with the surroundings, and lend a distinct air of novelty.

CHAPTER XXI

The Decoration of a Modern Suburban House

In deciding on the color scheme of a house, we must remember that the rooms must be studied in relation to one another and be in harmony. We will take, as an example, a suburban house containing eleven rooms, with a large porch and surrounded by a small garden. We will suppose the living-room is 13 x 18, and has windows on three sides; next to it is a small parlor 8 x 10, which opens into a hall about 11 x 15. The parlor is divided from the hall by pillars, so the color scheme of hall and parlor must be the same.

The first point to be considered is the furniture. Having decided on mahogany in the hall, living-room, and parlor, we will choose yellow papers for the first- and last-mentioned, with cream-tint ceilings and ivory-white woodwork. The treads of the stairs and banisters are all to be of white with a mahogany hand-

rail. The walls of the hall would look well in a pure colonial yellow, which can be found among felt papers. A burlap of golden brown could be used, as it will be found to be economical in the end, as the burlap protects the walls where they get the hardest wear. Usually the shape of the hall admits of very little furniture: a chair, a small table, and a mirror are about all that are necessary. Against the staircase the wide seat should have a mattress covered with brown leather. The coat closet in the rear provides room for coats, hats, and umbrellas, and is more practical than a hat-tree.

If there are hardwood floors throughout the house, it is advisable to have rugs. Hardwood floors and rugs are always preferable to carpets, and should be used in the hall with long runners on the stairs.

The parlor with its white-ivory woodwork can have a two-toned fabric paper of a deeper shade of yellow than the hall. Never select a smooth, shiny paper. It is always hard and repellent, holding no light, and softening no reflections. Among the English papers can be found dull flat surfaces that give the feeling

of texture. They do not come in pale yellow, but have a suggestion of brown. Mahogany furniture and yellow-brown velvet hangings harmonize well with this scheme, together with soft-toning colors in the Oriental rugs. The same yellow-brown velvet could be used on the sofa, and a variety of colors in the pillows, as long as they are in a subdued key. When a sunny yellow is used for wall covering, pictures and pottery have a charming setting.

The living-room should offer a complete contrast. The walls could be green, either of burlap or crêpe paper, with a soft green for the woodwork, which must not be too olive, or it will look brown by artificial light. If a figured paper is preferred, a gray, blue, and green clouded peacock-feather design would make a suitable wall-covering. The one I have in mind is made by Sanderson of London. It is blurred and dull, with no definite design, and it makes a fascinating room if carefully carried out. Hangings of toning color would be very beautiful with it. Many good fabrics can be stenciled. The silk tapestries of apple green shot with blue, however, blend best with this cloudy paper. If the burlap scheme

is used, Arras cloth or velours would be utilized for hangings and furniture coverings. On the ceiling a faint-green paper would be advisable.

In arranging the furniture, have large roomy chairs on either side of the fireplace, and before the fire a wide sofa, with an ample supply of cushions. Behind the sofa a library table with the usual appointments would be well placed. A large Oriental rug should be chosen in tones of dull blue and old reds.

At the opposite end of the hall we usually find the dining-room. The furniture for this room could be mission. The room would look well in a shade of soft Venetian red. A two-toned striped paper could probably be found in this color. Have the ceiling of ivory white. The woodwork could be stained dark brown or black, to match the color of the furniture, and against this background the silver would look very effective. A wide window probably takes up much of the wall space, and the fireplace may be placed in the corner. Curtains of raw silk, undyed, would tone in with the red-and-black scheme.

The bedrooms would be pretty painted ivory-white; the large room over the dining-

room might have a two-tone yellow-striped paper, with chintz hangings of yellow roses and green leaves; chair-covers and bed-valances should all be of the same material. Here, as at all the windows, sash curtains of fine-dotted Swiss would be suitable, and would give an appearance of uniformity from the outside.

Many people like shades of green sun-fast Holland throughout the house, but white with a green lining would also be very appropriate for the sleeping-rooms.

The floors all being of hardwood, Martha Washington hand-woven rugs would be economical and suitable for the bedrooms and bathrooms. They come in beautiful colors. A set of small green rugs, with bright yellow borders, would be very attractive in the yellow bedroom.

Another room could have bird's-eye maple furniture and a white enamelled bed. A gray-blue cheviot paper could be used with the love-bird frieze; the scheme could be carried out in gray-blue cretonne for the furniture covers and hangings.

The guest-room might be in lavender or

green with paper of clematis or wistaria. A high base of green felt paper could be used, and if the room is high enough, the flowered paper could extend on to the ceiling about two feet, the rest of the ceiling being left the same shade as the background of the figured paper. There is a lovely white linen taffeta fifty inches wide, with a shower of wistaria, which makes a pretty bedroom-hanging. The bed, if preferred, could have the spread and valances of the same Swiss as the sash curtains, and this over lavender sateen would be ideal for a guest-room. The furniture would be effective in bird's-eye maple; the bed could be white enamel. At present it is the fashion to cover the pillows with a long strip of the same material as the bedspread, trimmed on the four sides. It is laid over the pillows and hangs down at each side the same length as the spread. I prefer this to any other pillow-cover, since the bolster rolls take up so much room when not in use.

The rugs in this room would be very artistic if made of green material and tan warp. The borders could be the same shade of lavender as the taffeta, or tan.

If the nursery is on the west side of the house, the color scheme could be écru with a dado of Cecil Aldin's charming poster pictures. "Noah's Ark" or the "Chickens and Ducks" are a never-ending delight to children. If there is a low dado of plain paper, and just above this the frieze, the children would have the pictures within their range of vision. They are apt to forget them when they are placed too high, whereas at the height suggested they are high enough to be seen but not destroyed by chubby little fingers. On the plain spaces above, simple framed pictures of Cecil Aldin's can be hung to give the right balance to the room. Have the rugs fairly heavy and larger than in the bedrooms, so that the children cannot trip when romping.

In the bathroom have rugs that can be constantly washed, and tiled walls and floors.

Let the maids' rooms be pretty and attractive, with dainty curtains and pretty, cheerful wall-papers; the furniture may be inexpensive, but let it be artistic. They know when a room has been carefully furnished, and give better service in return when they see there has been much thought for their comfort.

CHAPTER XXII

Describing Some Interesting Rooms

A visit to England reveals many ideas and hints on home decoration. The following chapter will deal with a few interesting rooms which may be of service to American home-makers.

The Hall

The front door opens into an entrance hall which is unique in its treatment. The leaded glass in the vestibule doors, treated in a most original way, strikes the eye with richness of color and offsets the burnished-copper ornaments on the shelves. The woodwork is of dull oak panelled to the tops of the doors, where it joins a frieze of plaster stained a rich copper, with a design of black animals. This was so strong that it would have been weird and uncanny in a sitting-room. Yet it just suited such a house, and prepared one for sur-

prises ahead. This frieze joins on to a vaulted roof.

The main hall was treated somewhat differently, although the woodwork was of the same material. The panels, instead of being solid oak, were left with the rough plaster showing, and stained pale brown to match the color of the wood. Above this panelling the walls were stencilled up to the ceiling, which was laid out in sections, with a flat moulding. The very strong supports to the ceilings were a distinctive feature. The wall panels themselves were first stencilled in outline in blue and brown on a white ground, and afterward filled in with red and green.

The furniture is large, massive, and covered with bright-green leather. The mantelpiece, simple but effective, was made of gray Hopton wood stone, unpolished, with metal work of burnished iron and polished brass. The rugs carry out the color scheme of the walls, and are thick and heavy.

The Dining-room

The dining-room is the most beautiful room in the house. Although very simply furnished,

the decoration of the walls is extremely decorative, owing especially to the large panels in fresco from Tennyson's "Princess," painted on to the rough plaster at either end of the room and over the mantelpiece. The arches over the two end panels and the pilasters at either side of the mantelpiece are stencilled in green, black, and red on an ivory-white background. The remainder of the wall space is decorated in two shades of green, with touches of brown, on the rough gray plaster. There are tables so constituted that they can be put together and used as one. When the family is small and only one table is used, the others can be placed around the room with crystals or vases on them. This seems a very good plan, because had there been the ordinary table minus the extra leaves, it would have been too small for the room. The lines of the furniture are delicately graceful. The chairs are covered with brown leather to match the plain rug of brown.

The room is well lighted by an electric fixture of glass and copper hung from the ceiling and many side brackets of similar design.

The Drawing-room

The drawing-room is very large, with predominant colors of cream, dead pink, and green. These were most delightfully blended. The room gives a feeling of rest and quiet through the medium of its indescribable quality of color. Everything in it is artistic, and each piece has been made for its especial use. The rugs are thick and soft to tread upon, with centres of old-rose color and narrow borders of green and cream. They were made to order in Scotland, and deserve to be more widely known in this country, where they have not yet been introduced.

The walls are of small oblong panels painted ivory white to match the rest of the woodwork. At each end of the room a panel of bright silks on an iridescent purple background gives a splendid color effect. The ceiling and frieze are cream, with a faint stencil design in old rose on the frieze to bring the walls and ceiling into closer harmony. Some of the furniture is of painted ivory, although a few chairs, the tables, and cabinets are of very brown English mahogany.

The feature of the room is the mantelpiece of unpolished cream marble. Above this there is a panel of mosaics glowing with color and decorative feeling. The chairs have loose cushions of the same silk and linen tapestry that is on the walls. The baum, or round settee, is also so covered, while the settle by the fire, as a contrast, has cushions of plain material.

There are no shades in this room, but instead linen curtains running easily on traverse cords. Long curtains hang at the side of each window, made of the same tapestry which is used throughout the room. A few ornaments and flowers prettily arranged give the finishing touches to a room alike artistic, harmonious, and homelike.

The Morning Room

This is another room possessing a charm all its own. The ceiling frieze and woodwork are white. The panels and the walls are filled with blue linen, stencilled with a design in green, purple, and white, which is extremely effective. As the room is used as a library, several glass book-cases have been built in the

lower part of the walls. The desk is an original piece of furniture, very graceful in design, with ivory inlay adding much to the beauty of detail. Some green blown glass made on the Clyde adds the necessary decorative touch. There is a folding mahogany table with drop leaves, which holds more of the green-glass flower receptacles. The rugs are soft green to harmonize with the brown-green tapestry-covered furniture. The room is decidedly dainty. The coloring is unusual, yet does not impart a trivial atmosphere.

The Smoking-room

The woodwork is English oak, unfinished and unwaxed. The mouldings are very heavy, and give a feeling of support to the rich frieze. The dado is filled with Japanese matting. Above this the rough-plastered wall is painted a rich cream. The frieze is stencilled with heavy colors, and has for its chief charm the daring introduction of metal work. Small pieces of polished iron are hammered into the wall, and yet smaller pieces of brass are introduced at regular intervals, to constitute a rich, jewelled effect. The bright fire in the grate,

throwing a reflection here and there on the frieze, gives a most lustrous and rich appearance.

The furniture is of oak covered with apple-green leather. The same Scotch rugs are used here as in the other rooms, the centres being green of the same shade as the leather, with a darker shade of green for the border. The curtains are not heavy, being made of écru linen similar to those in the drawing-room, two sets to each window, hung one above the other. The windows have a border of leaded glass introducing the colors of the room. The feeling of color value has been as carefully considered as the outline of every piece of furniture. There is a feeling of completeness here, as in every room of this most interesting house. This is a house in which the colors used would have produced an extremely garish effect unless each room had been studied separately, and as one of a whole.

CHAPTER XXIII

How Some Craftworkers Fitted Up Their Home

Among the many young people who become clever craftsmen, how comparatively few put their knowledge to really practical account! While the enthusiasm lasts, they will make things for sale, creating beautiful articles for the home till these become a drug on the market, because so many other craftworkers are making exactly the same kind of things. If this knowledge could be used in making useful and beautiful things for their own houses, how much better it would be, and an added interest would be given to the making of each special piece for a special purpose.

The writer came across a family who have just succeeded in getting together an altogether livable and individual home. Each member of the family did his or her part. The father and eldest son being engaged in business, it

fell to the lot of the mother and two daughters and a younger son to equip the house with all its appointments, the greater part being done in the summer months, which is a less enjoyable but a more useful occupation than simply having a good time.

The two daughters had each taken a course in handcrafts, and had acquired some skill in making brass and copper, in stencilling and embroidery, and the boy had already made some excellent furniture of sound, simple construction, showing some really good carving.

Having lived in the city while they were being educated, they had planned when their schooldays were over to live in the country, and had found a house for sale very near a farm where they had often spent the vacation months. They spent the summer boarding at this farm and made temporary workshops in the hen-house, where they made everything that was within their scope with their own hands.

The new house was beautifully situated on the side of a hill, among clumps of trees, and overlooked the Hudson River. Its close proximity to a railroad station made it an easy

matter to reach New York in little over half an hour.

The old home in Brooklyn had held a medley of commonplace furniture, and gay-colored carpets of deplorable design. These they disposed of by sending to auction, retaining only the silver, glass, bed- and table-linen, and a few pieces of mahogany furniture. The least worn of the carpets were sent to a place where carpets were torn apart, cleaned, and woven into rugs, and came in very useful as large rugs for the dining-room and living-room.

While moving they came across an old hand-loom that had been in the family at least a hundred years. They remembered what beautiful rag rugs their grandmother had woven years ago, and how she had sometimes shown them how to make intricate border patterns. She had been somewhat of an authority on color in her day, and made her dyes from roots and barks that grew around the farm. These recipes had been carefully put away, and it was planned that their mother should try her hand at weaving, as she had acquired some knowledge of the art in her youth, as she had

often assisted her mother in the old days. She also remembered how her mother evolved beautiful colors from her dye-pot, and felt that skill would soon come by practice.

The new house had never been lived in, as it had been built for a newly married couple who, on account of inheriting property in another part of the country, had never occupied the house.

Some of the walls were rough-cast, and the woodwork had not been painted or stained. Large open fireplaces of local stone were already in the sitting-room, while the bedrooms were equipped with well-designed wooden mantelpieces, with red-brick hearths and facings.

Two of the third-story rooms were turned into workshops, and many happy hours were spent in them. Arm-chairs, tables, and bureaus were gradually finished and brought forth to fill their allotted spaces. A glass closet built to a recess and a sideboard built on mission lines were especially interesting in the dining-room. The glass doors were leaded, while large polished-iron hinges and knobs were made by one of the daughters. Andirons and

fire-sets of polished iron, having the appearance of pewter, gave the decorative note needed. Some beautiful old pewter plates for the sideboard and mantel had been picked up for a trifle in the slums of New York, and these seemed just the touch of decoration needed.

The woodwork and furniture were stained black, while the rough-cast walls were painted a pure corn color. The ceiling between the beams was painted a pale shade of yellow. The dining-table was long and narrow, and had tenons and pins to secure it at either end. This had been made while the son was learning carpentry in Brooklyn, and it was designed so that it could be taken apart in a very few minutes.

Window-seats and settles were made for several of the rooms, and gave extra seating capacity while not occupying much space. With the help of a jobbing upholsterer, who worked by the day, hair mattresses were made for all the settles and window-seats at less than half the price they would otherwise have cost.

The daughter, Edith, did some effective decoration in the hall. The walls were left

the natural gray of the plaster, and were rough-cast. The woodwork had been stained almost black. At the sides of each door she painted the trunk of an oak-tree, while the branches extended above the doors and formed a frieze. If two doors were twelve feet apart, another tree trunk was painted in the middle of the space to support the branches, making when finished a clever and interesting piece of decoration.

A living-room of ample proportions contained a gray stone fireplace, surmounted by a solid stone shelf supported by corbels. Almost all the lower wall spaces were fitted with book-shelves. Burlap in a soft tone of blue green had been nailed on the wall, and was held in place by slats of wood four inches wide and half an inch thick. The burlap did not extend along the back of the book-shelves, though, as a matter of fact, a piece of the same material was tacked on the back of each book-case instead of a wooden back, before it was finally put in place. The furniture made for the living-room was of craftsman design, and was held together by mortise and pin, giving strength and dignity to it.

The room intended for a reception-room or parlor had a high colonial wooden mantelpiece with dull-green tiles, so it was decided to have this room different from the others. Instead of making any of the furniture, they decided to keep to antique mahogany of colonial design. A couple of card-tables, four handsome chairs with claw-feet, belonging formerly to their grandmother, made a good beginning.

The eldest son was a pupil in an architect's office in the city, but in the evening he found time to make drawings of simple bedroom furniture, and the younger brother made the furniture out of chestnut wood from these designs. The furniture for each room was stained a different color. It was difficult to say which was the more beautiful—the silver-gray or the deep indigo-blue—while the green set vied with the brown for popularity.

The hardware was especially designed by the youngest daughter to suit each room. Repoussé copper and brass and wrought-iron hinges and door plates were among the most beautiful things that were made for this unique home. The beds were severely simple, consisting of strong, square posts with a head-

board and footboard containing a panel in each board. These were made to fit the springs of beds that had formerly been in use in the old home.

The trims were stained to match each set of furniture; even the floors were like the woodwork.

The mother had mastered the difficulties of weaving, and had made rugs of all sizes for the bedrooms. When the right colors could not be obtained in new materials, she had dyed unbleached muslin the exact shade she needed. The rugs in the blue room were made on white warp, while the weft was made of deep indigo denim, three borders of which at each end of the rug, with twists of blue and white to outline the borders, looked especially attractive on the deep blue of the floor. As the rugs were all washable, it seemed advisable to have them in all the bedrooms.

The curtains were made from large linen sheets, as the family already possessed considerably more than were needed for ordinary use. One set was stencilled for the blue room in a deep indigo design of field poppies, and a full valance at each window showing a liberal

supply of poppies gave an air of quaintness to the room. Bureau-covers and bedspreads were also made to match. The walls of this odd room were covered with a plain white paper, and yet there was not the chilly effect given that one might expect, as the blue of the woodwork had such depth of tone.

The green room had a figured paper of nasturtiums in reds and yellows on a cream ground. The curtains were made of green art ticking, and had a stencilled border decoration of nasturtiums.

The brown room had plain yellow paper on the walls, and curtains, bedspreads, and chair-covers of a voyant flowered chintz, with yellow flowers and green leaves. A large grandfather-chair was also covered with chintz, which was gathered at the bottom to match the curtain valances.

The silver room was very unusual. The tone of paper that was needed could not be found, but one of the daughters, whose room this was to be, decided to add a final coat of paint to the walls. Two coats of white were first painted by a painter, leaving a smooth, glossy finish for the artist to work on. She

painted quick swirls of the brush of deep purple-green, with flashes of silver glinting through the dark tones in waves of color. This treatment made a most beautiful wall surface. The curtains were of hand-made Russian crash of a beautiful tone of silver gray. They were decorated with outline embroidery in a bold flower motif in shades of purple and green. Some wicker chairs were stained gray, and were supplied with cushions to match the curtains, bedspread, and bureau-covers.

There were two bedrooms containing green furniture, but each room was treated differently. The walls were rough-cast and tinted a pale green, and were divided into panelled spaces by strips of flat wood. Each of these spaces was outlined with a checkerboard stencil design in heavy green. The curtains were of cream Oriental cotton, trimmed with heavy hand-made fringe. The bedspread and bureau scarf matched the curtains. The rag rugs were made of denim the same shade of green as the walls. A checkerboard design was woven in the borders in cream and green.

All the bedrooms were particularly charming; each one was so unique that it was hard

to tell which was the more beautiful. Each possessed a charm of its own. When making the furniture it was found to be more economical to buy the bedroom chairs from a factory. These were delivered in the rough, and were stained to go with each set of furniture. They had seats of coarse rush, and were made from good designs. In some cases small cushions were added to the rockers to make them more comfortable. Most of the furniture was made before the family moved into the house, but they still have a considerable amount of work to do. More escutcheons and hinges are needed, and several pairs of curtains have yet to be stencilled. Portières are now under way, and promise to be works of art. Those intended for the living-room are being made of crinkled tapestry of a beautiful shade of iridescent greenish-blue with an appliqué design in shaded velvet. Odd stitches, couching, and gold cord play an important part in the decoration of the hangings. Some antique Japanese silks are introduced with wonderful effects. A dragon or crepe is enriched with scales of cloth of gold, worked with a few touches of long and short

stitches. When embellished with cloth of gold and needle painting, the effect of the Japanese appliqué is extremely rich, and when the colorings are softly blended they fairly melt into their surroundings.

Before long this delightful home will be completed. The pleasure and interest it has already given the young craftworkers will not cease when the work is finished, as they will feel a pride in the contemplation of their handiwork.

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